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**School of Expression**

PIERCE HOLLOWAY  
COLBY BOYNTON  
GORDON

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Art is nature made by man  
To man the interpreter of God.  
—Owen Meredith.

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*Man can give nothing  
To his fellow-man  
But himself.*

— Schlegel.

## TEACHERS

### Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

### Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative, Platform Art and Literary Interpretation.

Director of Dramatic Term and teacher of Dramatic Thinking, Platform Art and Literary Interpretation.

### Mrs. Ida D. Mason, Matron

Dramatic Diploma, School of Expression, 1916; Assistant in Story Telling and Dramatic Rehearsal.

### Mrs. Harryett M. Kempton

Teacher's Diploma, School of Expression, 1901; Philosophic Diploma, 1914; Instructor in Vocal Expression.

### Caroline Angeline Hardwick

Teacher's Diploma, School of Expression; Philosophic Diploma, 1907; Instructor in Wellesley College; Instructor in Vocal Expression and Visible Speech.

## Teachers

### **Emma Louise Huse, Assistant Dean**

Teacher's Diploma, School of Expression, 1910; Instructor in Literature, English and Vocal Expression; Assistant in Home Study Courses.

### **Charles Sheldon Holcomb**

B.S., Mass. Agric. College; Teacher's Diploma, School of Expression, 1911; Philosophic Diploma, 1914; Instructor in Singing.

### **Mrs. Janet Hellewell Putnam**

Teacher's Diploma, School of Expression, 1891; Philosophic Diploma, 1915; Instructor in Voice and Vocal Expression.

### **Mrs. Florence M. Evans**

School of Expression, Teacher's Diploma, 1914; Assistant in Co-operative Work and Narrative Poetry.

### **Mrs. Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1896; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Chalif School of Dancing, 1909; Head of Department of Organic Gymnastics; Assistant in Co-operative Steps.

### **Lewis Dwight Fallis**

A.B., Univ. of Washington; Dramatic Rehearsal and Stage Manager.

### **Carrie Alice Davis**

School of Expression, Teacher's Diploma, 1910. Chorus Singing.

### **Pauline Sherwood Townsend, Director of Pageants**

Dramatic Diploma, School of Expression, 1906; Artistic Diploma, 1914; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

**Teachers**

**Mrs. Laurie Johnson Reasoner**

Taylor University; Teacher's Diploma, 1911; Instructor in Co-operative work (Voice, Vocal Expression and Body).

**Nixon Waterman**

Author and Poet, Lecturer on Poetry; Author of "A Book of Verses," "In Merry Mood."

**Nina Oschman**

Teacher's Diploma, School of Expression, 1912, Assistant.

**Ethel Priscilla Potter**

A.B., Wellesley Coll.; Teacher's Diploma, School of Expression, 1916; Instructor in Wheaton College. Epochs of Literature, Comparative Criticism, Dramatic Construction, English.

**Hortense Neilsen**

Dramatic Diploma, School of Expression, 1916; Dramatic Rehearsal.

"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

SIR HENRY IRVING.

In address at the reading given for the School, 1883.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,  
Dean of the University of Chicago, in "The World To-day."

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

DR. LYMAN ABBOTT in the "Outlook."

It is not only necessary to have something to say;  
It is also necessary to know how to say it.

—Aristotle.

## LECTURES AND RECITALS, 1915-1916

- Oct. 2 — "Educational Value of the Methods of the School of Expression" President Curry
- Oct. 4 — "Training in Voice and Delivery Needed by Preachers" President Curry
- Oct. 7 — Informal Reception to Incoming Students
- Oct. 8 — An Evening with James Whitcomb Riley
- Oct. 14 — Graduates' Recital, No. 1
- Oct. 21 — "Ghosts," an impersonation Hortense Nielsen Henrik Ibsen
- Oct. 29 — Opening Recital of the Evening Classes
- Oct. 28 — Lecture-Recital, "Greek Ideals in Expression"
- Oct. 29 — An Evening with Henry Van Dyke
- Nov. 4 — An Evening with Beethoven, Mozart, MacDowell, Liszt, Bach, Chopin Thompson Stone
- Nov. 5 — Recital from Dickens — "The Reformer," "Some Dickens Characters," "Dickens' Place Among Educators," "An Appreciation"
- Nov. 11 — Graduates' Recital, No. 2
- Nov. 12 — Kiphng Recital
- Nov. 18 — Public Speaking Recital
- Nov. 19 — "We Are Seven," three-act whimsical farce Eleanor Gates Ala M. Farmer
- Dec. 2 — An original arrangement of "Judith's Garden" Mary E. Stone Bassett Elizabeth M. Taber
- Dec. 3 — Talks on 16th Century Literature
- Dec. 10 — Recital, Students
- Dec. 16 — Christmas Recital, "Bob Cratchett's Christmas Dinner" Dickens

## Recitals and Lectures — Continued

- Dec. 17 — An Appreciation of the Greek Plays as presented by Margaret Anglin Kathryn E. Filcher
- Dec. 20 — Recital by the Evening Classes
- Jan. 6 — New Year's Recital
- Jan. 7 — "Tales of a Wayside Inn" Longfellow
- Jan. 13 — Recital, Students, Second Year Class
- Jan. 14 — Recital, Students, Second Year Special Class
- Jan. 15 — Shakespearean Rally
- Jan. 21 — Recital, Students, including an impersonation, "As You Like It" Shakespeare Ethel P. Potter, A.B.
- Jan. 28 — Short Story Recital, No. 1
- Jan. 29 — Short Story Recital, No. 2
- Feb. 3 — "Daddy Long Legs," an impersonation Jean Webster Nina Oschman
- Feb. 4 — Recital, Studies from "Macbeth," No. 1 Sabra Berry Dyer
- Feb. 10 — Poems and Stories from New England Writers
- Feb. 11 — Studies from "Macbeth," No. 2
- Feb. 17 — Graduates' Recital, No. 3
- Feb. 18 — Studies from "Taming of the Shrew," No. 1 Shakespeare
- Feb. 19 — Studies in Pantomime, Prof. W. G. Jones of New York.
- Feb. 24 — Recital from the Works of Charles Dickens, Second Year Class
- Feb. 25 — Studies from "Macbeth," No. 3
- Mar. 2 — "A Far Country," an interpretation Winston Churchill Rev. Lucy C. McGee, Ph.M.
- Mar. 3 — Studies from "Hamlet"
- Mar. 9 — Dramatic Recital
- Mar. 13 — Recital by the Evening Classes
- Mar. 14 — "The Mechanism of Speech" Dr. Alexander Graham Bell
- Mar. 16 — "As You Like It," an impersonation Shakespeare Ethel P. Potter, A.B.
- Mar. 16 — Program of Wit and Humor
- Mar. 17 — Studies from "Taming of the Shrew," No. 2 Shakespeare
- Second Year Class

## Recitals and Lectures — Continued

- Mar. 23 — Studies from "Taming of the Shrew," No. 3  
Shakespeare  
Second Year Special Class
- Mar. 24 — Address by Dean Shailer Matthews of the University  
of Chicago
- Mar. 30 — Studies from "Macbeth," No. 4
- Mar. 31 — Recital, Students
- April 6 — Dramatic Recital, Third Year Class
- April 7 — Short Story Recital, Comedy
- April 10 — Studio Recital, "In the Vanguard"    Katrina Trask  
Lillian Wood
- April 11 — Literary and Dramatic Program  
Helen Landon, A.B.
- April 13 — Program from 16th Century Literature  
Third Year Class
- April 14 — Song Recital, by the Pupils of Sheldon Holcomb, B.Sc.,  
Jacob Sleeper Hall
- April 19 — Recital for the Benefit of the Stuart Club Scholarship  
Fund, Huntington Chambers Hall
- April 20 — Recital from Life of the 16th Century  
Second Year Class
- April 24 — Dickens Recital  
Second and Second Year Special Classes
- April 27 — Shakespearean Festival
- April 29 — "Rodin, the Shakespeare of Sculpture"  
President Curry  
Lecture Room of Boston Museum of Fine Arts.
- April 29 — Recital at the Colonial House, Boston, Auspices of the  
American Society of Colonial Families.
- May 1 — Studio Recital, "Mater," a dramatic interpretation  
Percy MacKaye  
Helen F. Sturtevant
- May 2 — Graduating Recital, No. 1, Jacob Sleeper Hall
- May 3 — Dramatic Recital, "The Great Adventure"  
Arnold Bennett  
Modern Drama Class
- May 4 — Recital, Second Year Special Class
- May 5 — Annual Banquet of the Alumni Association at the Hotel  
Vendome
- May 6 — "Art Movements of Our Time," illustrated lecture by  
Dr. Curry, Lecture Room of the Boston Museum of Fine Arts.

### **Recitals and Lectures — Concluded.**

To know the truth  
It is necessary to do the truth.  
— Maudsley.

## COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pp. 32 and 33). Students may elect additional courses when their requirements permit.

The work of each student is arranged after a careful study of his highest possibilities and his fundamental needs. All regular courses include work: First, for the development of mind, body and voice. Second, students are led from the first, to study literature, poetry and art through interpretation and artistic endeavor. Third, the student is given studies and contact with people in order to develop his social and sympathetic instincts. Fourth, early in their course the students are given a certain work which prepares them for professional attainments. Fifth, later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

Certain courses, especially advanced and elective courses, are given in alternate years. A few are given only once in three years.

All regular courses include some work in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) The Study of Literature and Art; (4) The Philosophy of Expression; (5) Professional Attainments; (6) Life and Social Relations. A synopsis of specific courses under each of these groups follows:

### L

#### GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

## Courses of Study

The technical courses for Voice, Body and Mind are the means used in the School of Expression to establish natural conditions and practice upon the various forms of oral expression establishes natural conditions in Speech, thus preparing for the fullest development in creative activity.

### I. VOCAL EXPRESSION†

Vocal Expression centers in the study of thinking and in its most direct revelations in modulations of voice and body. Attention, discrimination and sequence of ideas are established. This natural method secures intensity of individual impression, and shows the relation of impression to expression. The interpretation of literature is the means or test used. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Elements of Vocal Expression. 2. Foundations of Expression.

Second Year Courses: 3. Logic of Vocal Expression. 4. Imagination. 5. Assimilation and Participation. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Imagination and Dramatic Instinct.

Fourth Year Courses: 9. Psychology of Vocal Expression. 10. Unity and Tone Color.

### II. TRAINING OF THE VOICE†

The method of developing the voice is Technical and Psychic. The training is divided into two phases: a, the securing of right tone production; b, the improvement of speech.\*

a. Development of Tone. First Year Course: 1. Qualities of Tone. 2. Simple problems in the Spoken Word associated with technical training. Second Year: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year: 6. Resonance. 7. Flexibility of Voice in Expression. 8. Dramatic Modulations of Voice.

b. Development of Speech. First Year: 1. Phonology. Second Year: 2. Pronunciation. Third Year: 3. Visible Speech.

\* Methods of developing tone are based upon those of François Lampert and are adapted to the voice in speaking. The work in articulation and speech elements is founded upon the Visible Speech of Prof. Alexander Melville Bell.

† Oral English.

## Courses of Study

### III. TRAINING OF THE BODY

The School offers two courses for the physical organism: a, the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; b, the *Harmonic*, which organizes the body for expression.

The first course stimulates growth; the second stimulates development, and is primarily psychic.

a. *Organic Training*. Courses: 1. *Organic Gymnastics*. 2. *Educational Gymnastics*. 3. *Theory and Practice of Gymnastics*. 4. *Gymnastic Games*. 5. *Fencing*. 6. *Rhythmic Exercises or Fancy Steps*.

b. *Harmonic Training*. Courses: 1. *Harmonic Gymnastics*. 2. *Pantomimic Training*. 3. *Grace and Power*. 4. *Co-operative Training*.

### IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling and will into unity.

Courses: 1. *Elementary Pantomime*. 2. *Manifestative Pantomime*. 3. *Representative Pantomime*. 4. *Characterization*. 5. *Gamuts of Pantomime*. 6. *Dramatic Action*. 7. *Pantomime of Musical Drama*. 8. *Unity in Action*.

## II

### CREATIVE EXPRESSION\*

From the beginning creative work is required in conversations, discussion, problems, recitation, writing and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

### V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with the work in literature. (See III; also Speaking.)

Courses: 1. *Story-telling*. 2. *The Beginnings of Literature*. 3. *Discussions*. 4. *Art Topics*.

### VI. PROBLEMS IN EXPRESSION

Short passages of best literature, original and selected, interpreted in Spoken English by students to stimulate creative thinking.

\* Oral English.

## Courses of Study

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

## VII. VOCAL INTERPRETATION OF LITERATURE \*

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

1. JUNIOR CRITICISM. The first year criticism centers in awakening the powers of the student, in securing creative thinking and expression by co-ordinating logical instinct with spontaneity.

2. MIDDLE CRITICISM. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. SENIOR CRITICISM. Comparison of the lyric, epic and dramatic spirit as found in monologue, impersonation, and all forms of histrionic expression. Necessity of suggestion; the creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

## VIII. WRITTEN EXPRESSION

Results in Written English are secured in the same way as are the results in Oral English, — by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. THEMES. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience and work.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words,

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

\* Oral English.

## Courses of Study

### III LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII), various phases of literature and art are studied as records of the ideals of the race.

#### IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

**1. THE LITERARY SPIRIT.** Literature as a necessary manifestation of human nature.

**2. PRIMARY LITERARY FORMS.** Fables, allegories, myths, lyrics, old ballads.

**3. NARRATIVE POETRY.** Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story Telling; the primary spirit of poetry and its interpretation through the voice.

**4. LYRIC POETRY.** Origin and nature; importance of the vocal rendering of lyrics (Wordsworth, Tennyson). History of lyrics, with recitation of the best examples.

**5. FORMS OF LITERATURE.** Characteristics and forms of poetry and art, with their causes. Problems.

**6. GREAT EPOCHS OF LITERATURE.** a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens.

**7. EPOCHS OF THE DRAMA.** 16th Century, Shakespeare and Contemporaries; 17th Century, Milton's "Comus"; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

**8. BROWNING.** The short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

**9. EPIC SPIRIT.** a. "Idylls of the King" (Tennyson), sources and legends. b. "Hiawatha" (Longfellow). c. Bible Reading.

## Courses of Study

10. ARTISTIC PROSE. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. THE MODERN SPIRIT. Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. HISTORY OF HUMOR. Influence of Humor in History and the spirit of literature; topics taken from the leading writers.

13. METRES. Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

## Artistic or Creative Study of Literature.\*

COURSES: 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

## Additional Courses Combining Both Methods.

DRAMATIC SPIRIT. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy,— their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy — of 16th, 18th and 19th Century plays.

4. The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)

5. Impersonation, or Platform Interpretation of Plays.

6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

7. Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

\* Oral English.

## Courses of Study

### X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art, as a record of expression, is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art—Relation of One to the Other; Art Movements; Necessity and Function of Art; How to Study Pictures.

### IV

### PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations are studied in order

### Courses of Study

to broaden the student's knowledge of himself, deepen his experience, and show him his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

### V

### PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these, ninety-five per cent of the class of 1914 found employment.

## Courses of Study

### I. TEACHERS

#### I. Teachers of Voice and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. 6. History of Pedagogy.

#### II. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

#### III. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

#### IV. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) *Aesthetic Dancing*, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and aesthetic.

## Courses of Study

### II. PUBLIC READERS

(Teachers' or Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intuitions of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 41.)

### III. DRAMATIC ARTISTS

(Dramatic Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 6. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

## Courses of Study

### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

### V. PUBLIC SPEAKERS

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

#### a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading. 11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

#### b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

#### c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

## Courses of Study

### VI

#### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

#### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

#### II. CLINIC FOR DEFECTIVE SPEECH

For years the School of Expression has been correcting defective speech by the methods of the School, with excellent results. We are glad to announce a Clinic in the school, with the following Consulting Physicians: Edward B. Lane, M.D., 419 Boylston Street, Boston; Isador H. Coriat, M.D., 416 Marlborough Street, Boston; Eliza Taylor Ransom, M.D., 197 Bay State Road, Boston, and Clara E. Gary, M.D., 418 Marlborough Street, Boston.

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases. (See Special Circular.)

#### III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes.

## Courses of Study

### IV. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

#### PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS.

Arrangements may be made by those desiring to take only individual lessons or special subjects. Also special groups of subjects may be taken.

Chorus work in public schools. For further particulars apply to

#### DEPARTMENT OF SONG

#### SCHOOL OF EXPRESSION

### V. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.  
(See Circular for Public School teachers.)

### VI. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation.  
2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

### VII. PUBLIC SPEAKING

Special course in Public Speaking for men. (See Public Speaking Circular.)

### VIII

Dramatic League courses for ladies, including reading of plays, and dramatic criticism of plays.

### IX. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story Telling, Games, etc. 5. General training for children and adults.  
(See Organic Gymnastic Circular.)

## SCHOOL OF EXPRESSION HUMAN

	Monday	Tuesday	Wednesday
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Story Telling ("Little Classics")
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English — Literature and Expression — Epochs of Literature
11	Harmonic Training (Program)	Dramatic Thinking (Shakespeare)	Voice Qualities (Problems) ("Mind and Voice," Parts I, II, III)
12	Oral English Narrative Poetry — Recitation	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)
* FIRST YEAR VI			
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English — Problems ("Foundations of Vocal Expression")
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Oral English ("Imagination and Dramatic Instinct," Part II)
12	Harmonic Training — Rhythm Co-operative Steps	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)
† FIRST YEAR S			
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Recitation — Personation — Participation — Platform Art	Oral English — Literature and Expression
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomimic Problems
12		Oral English (as above)	Oral English — Problems
* SECOND YEAR			
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Recitation — Personation — Participation — Platform Art	Oral English — Literature and Expression
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomimic Problems
12		Oral English (as above)	Oral English — Problems
* SECOND (MIDDLE) VI			
9	HOME STUDY	Voice (Articulation) ("Mind and Voice," Parts I, II, III)	Program
10		Oral English — Reading ("Classics for Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11		Oral English — Personation and Participation	Oral English — Literature and Expression
12		Co-operative Steps — Elemental Actions — Rhythm	Elliptic Pantomime — Program
* THIRD YEAR I			
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature — Method and Descriptive Style — Reading from Epochs of Literature	Co-operative Steps and Elemental Action
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime — Methods of Teaching	Oral English Criticism XIV — Platform Art
11	Literature and Art ("Browning and Dramatic Monologue")	Dramatic Thinking — Rehearsal — Characterization	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice
12	Oral English — Dramatic Modulation of Voice ("Classics")		Program — Elliptic Pantomime
* THIRD YEAR II			
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature (as above)	
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime	
11	Criticism XVI — Unity	Methods of Teaching	HOME DAY
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization	
* FOURTH V			
9	Co-operative steps	Oral English — Literature — Method and Descriptive Style	Co-operative Steps and Elemental Action
10	Electives	Co-operative Pantomime	Oral English Criticism XIV — Platform Art
11	Oral English — Literature and Expression — Epochs of Literature	Modern Drama	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Construction (Text-book "Art of Playwriting")	Program — Elliptic Pantomime

\* Regular Courses, \$150 per year.

† Special Courses, selected from Horarium, \$200 per year.

§ Electives outside of course for which stu-

Thursday	Friday	Saturday	
<b>CAR CLASS</b>			
Principles of Training	Oral English (" Foundations of Vocal Expression") Problems		9
Voice and Oral English - Problems in Body and Voice	Tone Production (" Mind and Voice," Parts I, II, III)		10
Co-operative Steps Rhythm	Dramatic Thinking — Rehearsal — Farce — Comedy	HOME STUDY	11
Rhetoric — Grammar — English	English		12
<b>SPECIAL COURSE</b>			
Principles of Training	Pantomimic Problems	Oral English — Monologue Spirit — Recitation	9
Voice and Oral English — Problems in Body and Voice	Oral English — Lyric Spirit — Elemental Praxis	Voice (Emission) (" Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English (" Lessons in Vocal Expression") — Psychology of Vocal Expression Problems in Voice and Body	11
Dramatic Spirit — Prose (Dickens)	Recital		12
<b>SPECIAL COURSE</b>			
Principles of Training	Harmonic Gymnastics — Program	Oral English — Monologue Spirit — Recitation	9
Tone Production (" Mind and Voice " — Parts I, II, III)	Oral English — Vocal Expression — Elemental Praxis — Lyric Spirit	Voice (Emission) (" Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English — Creative Thinking — Recitation	11
Dramatic Spirit (as above)	Recital	Problems in Voice and Body	12
<b>CAR REGULAR COURSE</b>			
Principles of Voice (" Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression — The Novel	Adjunctive English	9
Action — Elliptic Pantomime	Dramatic Rehearsal	Voice (Emission) (" Mind and Voice," Parts I and II)	10
Oral English — Speaking — Dramatic Spirit — Prose	Ability of Voice (" Mind and Voice," Part III)	Oral English (" Lessons in Vocal Expression") — Psychology of Expression Problems (" Imagination and Dramatic instinct," Part II)	11
Co-operative Steps — Elemental Actions — Rhythm	Recital		12
<b>SPECIAL COURSE</b>			
Voice — Resonance	Oral English — Literature and Expression — Epochs of Literature — Comparative Criticism (16th and 18th Century Drama)	Oral English (" Spoken English ")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Voice (Emission) (" Mind and Voice," Parts I and II)	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's " Visible Speech ")	12
<b>REGULAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Oral English (" Spoken English ")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Platform Art — Life Sketches Comedy	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's " Visible Speech ")	12
<b>CAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Public Speaking and Oratory (" Spoken English ") Elective	9
Action — Elliptic Pantomime	Impersonation — Platform Art	Dramatic Criticism — Characterization (Shakespeare)	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Science of Speech (Bell's " Visible Speech ")	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital		12

† Tuition, \$50. Subject to change; especially at Second Half-Year when new courses are introduced, Lent is registered, \$10 per hour for the year.

## Courses of Study

### X. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

### XI. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned. (See Home Study Circular and Morning League Circular.)

### XII. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See December "Expression" for preliminary announcements; see March number for Summer Circulars.)

### XIII. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

A man's reach  
Should exceed his grasp.  
—Browning.

## SPIRIT OF THE SCHOOL

THE School not only prepares students for specific professions, but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and in English, in the training of the Voice and Body, in Conversations, and the various courses and studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

## SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite consciousness of the true nature of man and a true realization of the beauty and dignity of human life.

Some of the courses to be given are:

1. Spiritual Ideals of the Poets.
2. History of the Poetic and Spiritual Introduction to Nature.
3. Spiritual Ideals of Our Own Time and Their Expression.
4. Expression and Life.
5. The Relation of Art to Human Ideals and Experiences.

## Spirit of the School

### PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, representation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

### METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training.

The School is now recognized as the "fountainhead of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and are inconsistent with the ideals of the best modern education, are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to

### Spirit of the School

supply a common lack in modern methods of education, takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting and sculpture, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

All are encouraged to express themselves in many ways,—to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

The purpose of the School is to emphasize the spoken word in education. Some of the aims are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.

## Spirit of the School

10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive action of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

Inalienable, the arch-prerogative  
Which turns thought, act —  
Conceives, expresses, too.  
— Browning.

## HISTORY AND ENDOWMENT

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation in 1873, organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

## NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

## **History and Endowment**

### **WHY THE SCHOOL OF EXPRESSION SHOULD BE ENDOWED**

The unique character of the work. It is doing a work which is not being done in any other institution.

The universal need of such a school.

The fact that the school is international. The last five years it has averaged in all its terms over three hundred students from over forty states and five or six provinces of Canada, from Japan and from other foreign countries. The present year's graduating class numbered fifty, from twenty-nine states and the Province of British Columbia.

The school deserves a permanent endowment on account of the work it has done and is still doing.

It has trained all classes of speakers, teachers, lawyers, lecturers, statesmen and ministers. Missionaries have found here a technique of speaking. It gives professional training to teachers of speaking for universities, colleges, normal and high schools. The demand has exceeded the supply.

It has developed teachers of reading for all the lower grades. It has aided by scientific methods all who have suffered from impediments of speech.

It has removed repressions and constrictions and has developed a higher freedom and culture in all classes of people.

It has found adequate methods for the improvement of the American Voice.

The School doubles the efficiency of speakers and professional men.

It trains all classes of teachers so that they are able to teach with greater economy of their physical strength, with more pleasure to students and with two-fold efficiency.

Its methods have been supplemented by original investigation of the methods of all ages, in all parts of the world. They have been recognized throughout the whole country as the most advanced.

As every profession needs a professional school, speakers of all kinds (and teachers of speaking) need a professional headquarters where they may secure the most advanced methods.

Money given to the School of Expression will produce greater results and bring greater honor in proportion to the amount given, than contributions to any other institution in the country.

Négliger le style, c'est ne pas aimer assez les idées qu'on veut faire adopter aux autres.

— Bernanos.

## REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these courses, in addition to the general requirements, must show ability in the particular form of Expression chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice may be given, through Home Study and Morning League work, regarding their electives which will be helpful to them in their future work.

## REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms in the School of Expression), with entrance examinations on same and before graduation must

## Requirements for Admission

receive credit,\* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first-, second- and third-year groups, of courses. For terms for Special Courses, see p. 41.

## DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of courses mastered and the degree of development attained.

1. TEACHER'S DIPLOMA Three years. This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (college graduates) may take the three-years' course in two years. (See Terms, p. 41.)

2. PUBLIC READER'S DIPLOMA Two years† (special group of courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work. No credits allowed on this Diploma.

3. DRAMATIC DIPLOMA. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years with two Special Summer Dramatic Terms.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

4. GENERAL CULTURE DIPLOMA Requires the mastery of first- and second-year work. (See Horarium, pages ~~40-45~~) 28-4-29. The work of this course prepares for teaching in preparatory schools and requires personal assimilation of principles.

5. SPEAKER'S OR PREACHER'S DIPLOMA Requires the mastery of two years' work, elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

\* A credit in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

† Subjects selected from First, Second, and Third year regular courses.

### **Requirements for Admission**

**6. ARTISTIC DIPLOMA** Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

**7. PHILOSOPHIC DIPLOMA** Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received in one year.

### **ASSOCIATES**

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School. See Index in the December number of Expression.

### **BOARD AND HOME\***

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward.

The placing of students in homes is supervised by the Dean, assisted by the Matron. Students are not allowed to choose a home without consulting the Office.

Parents are advised to require their daughters to place themselves under the chaperonage of the Matron.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young women students are as well protected as in their own homes.

\* See page 45.

### **Requirements for Admission**

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Dean of the School of Expression is in co-operation with the Boston Co-operative Registry for Students formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested.

(See Announcement Circular.)

### **LIBRARY ADVANTAGES**

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

### **CALENDAR**

The School year opens on the first Thursday in October each year (October 7, 1915) and closes on the second Thursday in May (May 11, 1916). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a.m. Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is 2 to 3 p.m. daily, beginning September first.

## Requirements for Admission

### TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January—interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.) . . . . .	\$150.00
Each special diploma group of courses for each school year. (See Horarium.) . . . . .	200.00
Fee for Fourth year work . . . . .	50.00
Work chosen by subjects, one hour each week, for the year . . . . .	15.00
Four hours in one day, each week, for the year . . . . .	40.00
Any regular group of courses, one month . . . . .	25.00
Selected subjects chosen out of the course per hour by the year . . . . .	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular . . . . .	100.00
Home Study Course fee, for one year (see Home Study Circular) . . . . .	10.00
Diploma fee . . . . .	5.00
Extra examinations, each . . . . .	5.00
Preparatory Term (September), see Summer Circular . . . . .	30.00
Private Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$450 are charged no further tuition for the regular work of the teacher's diploma. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

All School bills, including notes, must be paid before Diplomas are signed.

Application for loan scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates or refunds.

## **Requirements for Admission**

### **LOANS AND ASSISTANCE**

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the scholarships are:

#### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

#### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

#### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

#### **STUDENTS' SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

#### **STUDENTS' SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

#### **FORM OF A BEQUEST**

I give and bequeath to the SCHOOL OF EXPRESSION, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars, for the purpose of .....

.....  
Signed, .....

## **Requirements for Admission**

### **APPLICATIONS FOR TEACHERS**

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

### **LOCATION**

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a

### **Requirements for Admission**

week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

## A UNIQUE INSTITUTION

(REPRINT FROM "WAVERLEY MAGAZINE" — MAY, 1909)

"In Copley Square, Boston, stand three buildings, lofty, imposing, inspiring, the influence of which is so far-reaching that it cannot be measured by any human standard — Trinity Church, the Public Library, and the School of Expression in the Pierce Building. It may seem declamatory to mention a school, carried on in rented studios, with institutions having magnificent buildings, the architecture of which is a glory to our city, but those who know this unpretentious School of the Arts of the Spoken Word know that it is exercising an influence, the extent of which can be realized only when compared with recognized standards of power.

"Crime and its cause has ever been a subject of inquiry by philanthropic societies, but only recently has one cause of crime been found to be the condition of student life in crowded cities.

"An earnest inquirer into this subject, after adequate investigation, reports that the School of Expression is better organized, and does more for its students along ethical lines, than any school or college in the city of Boston. In other words, hand in hand with the need for mental and professional development is the need for the development of the personality. In providing for the unfoldment of true artistic personality, the School of Expression, by a wise insight, laid the foundation of personal power in each individual student.

"A movement is afoot to open a Students' Club for Women Students in Boston. Everything this club offers to do for students from the philanthropic point of view, the School of Expression is now doing for its own students from the point of view of personal artistic attainment, in a degree adequate to the needs of its students, thus using the ounce of prevention before the need is made for a pound of cure.

"Perhaps one of the most interesting features of this oversight may be found in the system of private homes for students, instead of dormitories and boarding houses, and what at first students resented as excessive supervision is now appreciated, and parents and students are coming into cordial co-operation with the teachers, in full recognition of their wisdom.

"Another very noticeable feature of student life in the School of Expression is in the recognition of and provision for the exercise of the social instinct under normal conditions. To realize the

### A Unique Institution

beauty and success of the students' social functions one must be privileged to participate in them; mere words are inadequate to express how formality may be handled so as to make ease and freedom not only possible, but inevitable, without loss of dignity to the individual.

"Of course the literary and artistic spirit which pervades all the work of the School of Expression makes practical the high aims of personal culture which characterizes this unique institution.

"A few years ago the announcement in the Catalogue that this school was not established for commercial ends was often sneered at, but the school has made good its claim and is a living example of the fact that ideals of life and art not conformable to commercial standards are not only possible in educational institutions, but necessary to moral sanity.

"'From within outward' 'Expression versus exhibition' 'Simplicity and truth rather than effect and tricks,' are the mottoes of the school, and make possible the life of the institution, which is becoming more and more a vital influence for good throughout the length and breadth of the land."

## STUDENTS, 1915-1916

### POLY-GRADUATE AND YOUTH YEAR

Bell, Dorothy Lee, Cape Girardeau, Mo.  
Bryan, Rhea Opal, Etowah, Tenn.  
Buck, Clare Dudley, Grand Rapids, Mich.  
Filcher, Kathryn Elizabeth, Fruitland Park, Fla.  
Pierce, Grace Clark, Indianapolis, Ind.  
Price, Florence Arville, Hyde Park.  
Putnam, Janet Hellewell, Newton Highlands.  
Reasoner, Laurie Johnson, Brookline.  
Sieker, Ruth, Milwaukee, Wis.  
Stewart, Ann Rothwell, Baltimore, Md.  
Watson, James F. (B.A.; Farnam Univ.), Dillon, S. C.  
Widger, Eleanor, Brookline.

### THIRD YEAR

Chatterton, Irving Tindale, Providence, R. I.  
Chester, Mary Margaret, Charleroi, Pa.  
Crutchett, Marian Lavinia, Armour, S. D.  
Drysdale, Grace, Providence, R. I.  
Dyer, Sabra Berry, Belfast, Me.  
Germany, Ruby Louise, Overton, Tex.  
Hahn, Gretel Louise, Boothbay Harbor, Me.  
Johnson, Maudele Blanche, Jacksonville, Fla.

Kohler, Esther Ellen, Methuen.  
Leavitt, Blanche Allen, Portsmouth, N. H.  
MacLean, Rachel Elisabeth, Lynn.  
Matthews, Milton Alexander, Fitchburg.  
McLeod, Wilhelmina W., Charleston, S. C.  
Numsally, Rhoda Leonora (A.B., Southern Female College), Monroe, Ga.  
Preble, Florence, Winter Hill.  
Sturtevant, Helen Frances, Lexington.  
Watson, Lillian Lee (A.B., Limestone Coll.), Dillon, S. C.  
Wood, Lillian, Medford.

### THIRD YEAR SPECIAL

Aunspaugh, Eugenia L. Norfolk, Va.  
Berry, Nellie, Bingham, Me.  
Copeland, Gertrude, Wilson, N. Y.  
Couch, Isadelle Caroline, Middletown, Conn.  
Emerson, Dorothy, Buffalo, N. Y.  
Gardner, Mabel I'Anns (A.B., Winthrop Nor. and Ind. College), Aiken, S. C.  
Heffertin, Maybelle, Portland, Ore.  
Heidger, Ruth, Greensboro, Vt.  
Keyes, Ruth Mary (A.B., Univ. of Washington), Seattle, Wash.  
McKnight, Martha Mai, Helena, Ark.  
Morterud, Evelyn Grey, Duluth, Minn.  
Nixon, Hazel Mae, Indianapolis, Ind.

Students, 1915-1916 — continued

Postal, Marjorie, Bluffton, Ind.  
Suckow, Ruth, Davenport, Ia.  
Thompson, Agnes Myrtle, Waco,  
Tex.  
Whitesell, Belva, Eaton, O.  
Williams, Clara Belle (A.B.,  
Winchester Normal Coll.),  
Winchester, Tenn.  
Zachery, Ruth Sophia, Louis-  
ville, Ky.

SECOND YEAR

Bailey, Marion White, Egypt.  
Carroll, Madaline Cecilia, New  
Haven, Ct.  
Carpenter, Laura, Madison, Me.  
Corey, Beth, So. Haven, Mich.  
Cheever, Ada Marie, Malden.  
Channell, Gladys Celia, Haver-  
hill.  
Cotton, Henry Caldwell, Lexing-  
ton.  
Curry, Gladys Banning, Boston.  
Farmer, Alia MacLeod, Newton.  
Griffith, Pearl A., Allston.  
Groesbeck, Katharine Mary,  
Hoosick Falls, N. Y.  
Page, Aredele Gwendolyn,  
Plattsburgh, N. Y.  
Potter, Cora Elizabeth, Green-  
wood.  
Ramage, Harry Graham (B.A.,  
Xavier Coll.), St. John, N. B.  
Russell, Harriet Giles, Halifax.  
Taylor, Sue Eleamor, Indianapolis,  
Ind.  
Wedon, Myrtle Sara, Newton.  
Winzenburg, Margaret, Sedalia,  
Mo.

SECOND YEAR SPECIAL

Barnum, Letitia V., Chicago, Ill.  
Clarke, Willie (A.B., So. Chris-  
tian Coll.), Demopolis, Ala.  
Cunningham, Florence (A.B.,  
Vassar), Gloucester.

Desmond, M. Helen Mannix,  
Medford.  
Fletcher, Ethel Maude (A.B.,  
Boston Univ.), Boston.  
Godfrey, Grace Stewart, De-  
troit.  
Gray, Ada Blanchard (A.B.,  
Maplewood Coll.), Des  
Moines, Ia.  
Greene, Lucile, Fort Payne, Ala.  
Henderson, Grace, Cameron,  
Mo.  
Horrocks, Ethel Allison (A.B.,  
Andrew College), Cuthbert,  
Ga.  
Jones, Marguerite E. (B.A.,  
Hunter Coll.), New York.  
Josalyn, Harold William, Cas-  
cade, Wis.  
Keifer, Katherine, Marshall, Ill.  
Landon, Helen Weeks (A.B.,  
Vassar), Bordentown, N. J.  
Le Baron, Beryl, Santa Rosa,  
Cal.  
Maydwell, Mary Alice, Wash-  
ington, D. C.  
Myer, Grace Maxwell, Terre  
Haute, Ind.  
McLin, Rubio Bearden, Jack-  
sonville, Fla.  
Perry, Nelle, Fredericksburg,  
Va.  
Redd, Mary Bruce, Millersburg,  
Ky.  
Rogers, Ruth Marie (Ph.B.,  
Univ. of Vt.), Burlington, Vt.  
Root, Dacia Viola, Indianapolis,  
Ind.  
Rowe, Blanche Lord, E. Milton.  
Ruble, Grace Estelle, Mt. Henry,  
Miss.  
Scandrett, Rebekah (A.B.,  
Smith), Pittsburgh, Pa.  
Sturtevant, Leon J. (B.S.,  
Tufts), Lexington.  
Swallow, Inez Melrose, St.  
Paul, Minn.

**Students, 1915-1916 — continued**

Torgersen, Selma, Chicago, Ill.  
Verburg, James A. (A.B., A.M.,  
Hope Coll.), Holland, Mich.  
Young, Mary Rebecca, Jacksonville, Texas.

**SECOND YEAR EXECUTIVE**

Kivle, Ella, Fargo, N. D.  
Metzger, Oliver Clarence, New  
Philadelphia, O.  
Neilsen, Hortense, Boston.  
Taber, Elizabeth Martina, Cam-  
bridge.

**THIRD YEAR**

Adams, Elia, West Point, Ga.  
Brigham, Helen Pearl, Leominster.  
Connors, Edythe Helen, Rox-  
bury.  
Crosby, Margaret Lloyd, Mel-  
rose.  
Fishman, Sarah, Roxbury.  
Gabrielson, Guy G. (B.A., State  
Univ. of Ia.), Sioux City, Ia.  
Gingell, Martha Harriett, Tor-  
rington, Conn.  
Hamlin, Lenore Austin, St.  
Paul, Minn.  
Hancock, Herman Allen, Ran-  
dolph, Vt.  
Hayes, Bertha Gertrude, Yar-  
mouth, Me.  
Isham, Mary Edith, Hastings,  
Neb.  
Johnson, Amy, Galva, Ill.  
Kinsman, Grace, Leominster.  
Kerr, Lucile, Fayetteville, Tenn.  
Lane, Lillian Mary, Boston.  
Manchester, Ruth Grace, Paso  
Robles, Cal.  
Mellon, Mary Louise, Cortland,  
N. Y.  
Ondricek, Margaret, Boston.  
Patterson, Talmage M., Wo-  
burn.

Ross, Elizabeth Veronica, Mon-  
treal, P. Q.  
Spencer, Pearl Edith, Battle  
Creek, Mich.  
Taylor, Anna, Morristown, N. J.  
Taylor, Blanche Isabelle, Lake-  
wood, O.  
Torres, Amelia Luiza, Rio de  
Janeiro, Brazil.  
Tulloch, Reginald Osborn, Bos-  
ton.  
Walsh, Ethel, Springfield, Ill.  
Walsh, Gertrude, Springfield,  
Ill.  
Washburn, Irene Wight, Dor-  
chester.  
Yeager, La Verne, Mangum,  
Okla.

**FIRST YEAR SPECIAL**

Burr, Percival R., New West-  
minster, B. C.  
Cushman, Rebecca, Hillsboro,  
N. C.  
Dickerhoff, Alice, Hicksville, O.  
Hageman, Evelyn, Muncie, Ind.  
Hall, Samuel Oscar (M.A., Univ.  
of Va.), Lexington, Mo.  
Howard, Lillian Rose, Medford.  
MacLeod, Albert Morrison  
(B.A., Dalhousie Coll.), Glace  
Bay, N. S.  
MacQueen, Norman, Somer-  
ville.  
Putnam, Elinor, Newtonville.  
Rapp, Father Ildephous (A.B.,  
St. Joseph Coll.), College-  
ville, Ind.  
Saunders, Effie Chandler,  
Watertown.  
Scott, Gertrude, Greenwood,  
N. Y.  
Smith, Helen Callender, Waban.  
Tilton, Grace Alma, Northwood  
Ridge, N. H.  
Leary, Esther Isabelle, Mont-  
ello.

Students, 1915-1916 — continued

- Watson, Gladys, Edmonton, Alberta.
- FIRST YEAR ELECTIVE
- Beane, Helen Evelyn, Knoxville, Tenn.
- Campbell, Jeanette, Cincinnati, O.
- Carroll, Godwin Trezevant, Tulsa, Okla.
- Coggan, Florence Betsey, Jamaica Plain.
- Gregory, Leila, Lancaster, S. C.
- Pike, Evelyn Clark, Lubec, Me.
- Schneider, Robert Waldo, Ft. Atkinson, Wis.
- SPECIAL AND SUMMER STUDENTS
- Abbot, Harold C. (A.B., Bates Coll.), Dorchester.
- Aggott, Anna Bertha, West Roxbury.
- Allen, Carrie M., Rockland.
- Allen, Ruth Collins (A.B., Radcliffe), Cincinnati, O.
- Alley, Jessie Winifred (A.B., Bates Coll.), Auburn, Me.
- Altshuler, Helen, Dorchester.
- Andrews, Mary Elizabeth, Lynn.
- Arnold, James Franklin (A.B., Asbury Coll.), Wilmore, Ky.
- Ayer, Elizabeth Port, Saybrook, Conn.
- Baggerly, James M., Dayton, O.
- Baker, Joe Viola, New York, N. Y.
- Beane, Katherine Louise, Knoxville, Tenn.
- Beede, Margaret P., Worcester.
- Birmingham, Jennie, New York, N. Y.
- Blake, Verne (A.B., Bates Coll.), Haverhill.
- Blanc, Madelaine Thelma, Canton.
- Blandford, Elizabeth M., Winthrop.
- Bogart, Olive, West Roxbury.
- Bowen, W. P., Indianapolis, Ind.
- Burnham, Dorothy Irene, Waltham.
- Burnham, Irene Hubbard, Waltham.
- Burns, Ass O. (Th.B., ), Green City, Mo.
- Bragg, Wellington Newton (Ph.B., Univ. of Vt.), St. Albans, Vt.
- Bradley, Floy, Sylvania, Ga.
- Brockway, Alice (A.B., Smith Coll.), Worcester.
- Brown, Mary Evelyn (B.A., Chicora Coll.), Clio, S. C.
- Brown, Muriel, Indianapolis, Ind.
- Bucknam, Bettina, Wellesley Hills.
- Bucknam, Charles Clark, Wellesley Hills.
- Bucknam, Gordon, Wellesley Hills.
- Burdick, Doris, Malden.
- Busey, Miss, Georgia.
- Cairns, Robert John (A.B., Holy Cross Coll.), Worcester.
- Callahan, Nora Frances, Taunton.
- Cellan, Josephine, Waltham.
- Campbell, Ailye Berry, Union City, Tenn.
- Campbell, Harold Sterling (A.B., Colby Coll.), Ashland, Me.
- Case, James Russell (A.B., Brown Univ.), So. Acton.
- Casey, Leo James, Burlington, Vt.
- Cathey, Sue, Lake City, Fla.
- Cawthorne, Marguerite, Leominster.
- Chalmers, Jean Reathe, Cambridge.

Students, 1915-1916 - continued

- Chapdelain, Edna L. Putnam, Ct.  
 Ching, Anna MacIntosh, Watertown.  
 Ching, Cyrus Stewart (LL.B.), Watertown.  
 Church, Millie Desmond (A.M., Brown Univ.), Bristol, R. I.  
 Clark, Elizabeth F., Boston.  
 Clark, Elizabeth Voshall, Philadelphia, Pa.  
 Clexton, Mary Paulina, Roxbury.  
 Cline, Evangeline Louise, Hamilton, Ontario.  
 Clinton, John David (A.B., Mt. Vernon), Hampton, Ia.  
 Cole, Elizabeth (A.B., Mt. Holyoke), Andover.  
 Cole, Harold Ebert, Taunton.  
 Conlin, Christopher, Winthrop.  
 Conrad, Charles Lamont (A.B., Carson & Newman Coll.), Falmouth, Ky.  
 Cooper, Albert Gordon (A.B., Mercier Univ.), Atlanta, Ga.  
 Cornelius, Mary Ann, Boston.  
 Coisman, P. Lawson, Braintree.  
 Cotter, Julia T., Brooklyn, N. Y.  
 Crawford, Ethel Lillian, Cambridge.  
 Cunningham, Mary (A.B., Vassar Coll.), Gloucester.  
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Youser, Rabbouise, Modesta, ~~III.~~

\* Two names omitted by request.





# **EXPRESSION**

OFFICIAL ORGAN OF THE  
**SCHOOL of  
EXPRESSION**

**ANNUAL CATALOGUE**

**Vol. XXIV No. 1 June, 1917**

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But welle to saye, and so to meane,  
That sweete accordis is seldom seene.  
— Sir Thomas Wyatt.

# Annual Catalogue of the School of Expression



*From a sketch by E. H. Garrett*

Pierce Building, South Corner of Copley Square, Opposite the Public Library  
Home of the School of Expression  
Offices and Studios Occupy Almost the Entire Third Floor (Elevator)

Boston  
Offices, Rooms 301-321 Pierce Building  
Copley Square

## **CHARTER OF THE SCHOOL OF EXPRESSION**

**No. 3402.**

### **COMMONWEALTH OF MASSACHUSETTS.**

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the **SCHOOL OF EXPRESSION**, for the purpose of establishing and endowing a School for training the voice, body and mind in all forms of Expression; furnishing special training for teachers, readers, speakers and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk and Trustees with powers of Directors of Said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, **HENRY B. PIERCE**, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the **SCHOOL OF EXPRESSION**, with the powers, rights and privileges, and subject to the limitations, duties and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed,  
and the seal of the Commonwealth of Massachusetts  
hereunto affixed this third day of October in  
the year of our Lord one thousand eight hundred  
and eighty-eight.

**HENRY B. PIERCE,**  
**Secretary of the Commonwealth.**

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Art is nature made by man  
To man the interpreter of God.  
— Owen Meredith.

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Man can give nothing  
To his fellow-man  
But himself.

— Schlegel.

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Director of Dramatic Term and teacher of Dramatic Thinking, Platform Art and Literary Interpretation.

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Teacher's Diploma, School of Expression; Philosophic Diploma, 1907; Instructor in Wellesley College; Instructor in Vocal Expression and Visible Speech.

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Teacher's Diploma, School of Expression, 1910; Instructor in Literature, English and Vocal Expression; Assistant in Home Study Courses.

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Dramatic Diploma, School of Expression, 1916; Assistant in Story Telling and Dramatic Rehearsal.

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B.S., Mass. Agric. College; Teacher's Diploma, School of Expression, 1911; Philosophic Diploma, 1914; Instructor in Singing.

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Teacher's Diploma, School of Expression, 1912, Assistant.

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A. B., Wellesley Coll.; Teacher's Diploma, School of Expression, 1916; Instructor in Wheaton College, Comparative Criticism, Dramatic Construction and Literature.

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Grad. Posse Gymnasium, 1896; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Chalif School of Dancing, 1909; Head of Department of Organic Gymnastics; Assistant in Co-operative Steps.

## Teachers

### Lewis Dwight Fallis

A. B., Univ. of Washington; Teacher's Diploma School of Expression 1911; Dramatic Rehearsal and Stage Manager.

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School of Expression, Teacher's Diploma, 1910. Chorus Singing.

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Dramatic Diploma, School of Expression, 1906; Artistic Diploma, 1914; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

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Dramatic Diploma, School of Expression, 1916; Dramatic Rehearsal.

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### Nathan Haskell Dole

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"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

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I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

SIR HENRY IRVING,

In address at the reading given for the School, 1888.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,

Dean of the University of Chicago, in "The World To-day."

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DR. LYMAN ABBOTT in the "Outlook."

**It is not only necessary to have something to say;  
It is also necessary to know how to say it.**

— Aristotle

## **LECTURES AND RECITALS, 1916-1917**

### Recitals and Lectures—Continued

- Dec. 12 — Lecture, "Parnassians, Brydges, Woodberry, Bliss, Carmen, Flecker"  
Mr. Nathan Haskell Dole
- Dec. 14 — Christmas Recital, "Eager Heart," a Christmas Mystery Play
- Dec. 15 — Studies from the Vicar of Wakefield (Oliver Goldsmith)  
(Dramatized by Tom Taylor)
- Dec. 19 — Lecture, "Irish Muse, Fiona McLeod, Yeats, Denis McCarthy"  
Mr. Nathan Haskell Dole
- Jan. 4 — Graduates' Recital, "Martha-By-the-Day"  
(Julie M. Lippman)
- Jan. 5 — Recital, Students  
Bertha Everett Morgan (Artistic Diploma '08)
- Jan. 9 — Lecture, "Imagism, Free Verse, Amy Lowell, Fletcher, etc."  
Mr. Nathan Haskell Dole
- Jan. 11 — Dramatic Recital, Epochs of Literature. 19th Century
- Jan. 12 — Narrative Poetry Recital, "Tales of a Wayside Inn  
(Longfellow)
- First Year Class
- Jan. 16 — Lecture, "Narrative Verse, Masefield, Noyes, Markham"  
Mr. Nathan Haskell Dole
- Jan. 18 — Recital, Students
- Jan. 19 — Studies from Macbeth, No. 1
- Jan. 23 — Lecture, "Josephine Peabody Marks, Anna Hempstead Branch"  
Mr. Nathan Haskell Dole
- Jan. 25 — Recital of Dramatic Readings
- Jan. 26 — Short Story Recital
- Jan. 30 — Dramatic Reading, "In the Vanguard" (Katrina Trask)  
Mrs. John C. Fetzer of Chicago
- Feb. 1 — Recital, a study in Tennyson's "Princess"  
Third Year Class
- Feb. 2 — Recital, Studies from Macbeth, No. 2
- Feb. 6 — Lecture, Mr. Nathan Haskell Dole  
Readings by Mrs. Halley Phillips Gilchrist ('97)
- Feb. 6 — Recital for the benefit of the Endowment Fund. "The House of Runmon"  
(Henry Van Dyke)
- Mrs. John C. Fetzer
- Feb. 8 — Post-Graduate's recital from Modern Poetry  
Mrs. Halley Phillips Gilchrist ('97)
- Feb. 9 — Studies from Maeterlinck
- Feb. 13 — Lecture, "A Saner Spirit in Modern Poetry"  
Mr. Nathan Haskell Dole  
Readings by Mrs. Halley Phillips Gilchrist
- Feb. 13 — Recital for the benefit of the Endowment Fund  
"The Mansion" (Henry Van Dyke)  
"The Selfish Giant" (Oscar Wilde)
- Mrs. John C. Fetzer

### Recitals and Lectures—Continued

- Feb. 15 — Public Speaking Recital. Appreciation of Abraham Lincoln
- Feb. 16 — Authors' Recital, readings from their own poems by Edwin Markham and Denis McCarthy
- Feb. 20 Recital for the benefit of the Endowment Fund. "The Shepherd" (Olive Tilford Dargan)  
Mrs. John C. Fetzer
- Feb. 23 — Recital, Students
- Feb. 26 Recital for the benefit of the Endowment Fund, "A Poet's Outlook on Life," illustrated by readings from his own poems Denis A. McCarthy
- Feb. 28 — Recital by the Evening Classes
- Mar. 1 — Recital, Students
- Mar. 2 — Recital, Shakespearean Studies
- Mar. 8 — Recital, Students
- Mar. 9 — Short Story Recital, No. 2
- Mar. 13 — Recital at the Franklin Square House
- Mar. 15 — Dickens Recital
- Mar. 16 — Recital, Students
- Mar. 22 — Dramatic Recital, One Act Plays
- Mar. 23 — Dramatic Studies from Shakespeare
- Mar. 26 — Dramatic Studies in Macbeth, First Year Class
- Mar. 29 — Dramatic Studies from Maeterlinck
- Mar. 30 — Talk on "John J. Enneking and American Poetic Landscape Painters," illustrated by stereopticon, by Dr. Curry.  
Boston Museum of Fine Arts
- Apr. 2 — Graduate's Recital "The Unchastened Woman"  
(Louis Kaufman Anspacher)  
Hortense Jacobs Harmon ('13)
- Apr. 3 — Dramatic Recital, Second Year Classes
- Apr. 4 — "The Terrible Meek" (Charles Rann Kennedy)
- Miss Mona Summers
- Apr. 5 — Dramatic Narrative from "Vicar of Wakefield" (Oliver Goldsmith) "Pride and Prejudice" (Jane Austen)  
Second Year Special Class
- Apr. 11 — "The Cinderella Man" (Edward Charles Carpenter)  
Miss Edith Meek
- Apr. 12 — Dramatic Recital, Third Year Class
- Apr. 13 — An Appreciation of Sir Rabindronath Tagore  
Miss Ruth S. Moody
- Apr. 16 — Miscellaneous Program, Second Year Special Class
- Apr. 18 — "Mona Vanna" (Maurice Maeterlinck)  
Miss Hortense Nielsen
- Apr. 20 Patriotic Address, "The Light on the Path"  
Rev. Lucy C. McGee, Ph.M.
- Apr. 24 — Patriotic Recital
- Apr. 25 — "Peg o' My Heart" (J. Hartley Manners)  
Miss Myrtle Weldon

### Recitals and Lectures—Concluded

- Apr. 26 — Dramatic Recital  
Apr. 27 — "Sister Beatrice" (Maurice Maeterlinck)  
Miss Jane Douglas Crawford  
Apr. 28 — "The Two Virtues" (Alfred Sutro)  
Miss Margaret Sherman  
Apr. 30 — "Pygmalion" (Bernard Shaw)  
Miss Esther Leary  
May 1 — Dramatic Recital No. 1, Jacob Sleeper Hall  
May 2 — "Come Out of the Kitchen" (Alice Duer Miller)  
Miss Cora E. Potter  
May 3 — "The Maker of Dreams" (Oliphant Down)  
Miss Ada Marie Cheever  
"Seremonda" (William Lindsey)  
Miss Grace Alma Tilton  
May 4 — Annual Banquet of the Alumni Association, Hotel Vendome  
May 5 — "His House in Order" (Arthur Pinero)  
Miss May Florence Stafford  
May 6 — Baccalaureate Exercises. "The Spiritual Meaning of the Temple"  
President Curry  
May 7 — Dramatic Recital No. 2, Jacob Sleeper Hall  
May 8 — Dramatic Recital of One Act Plays  
Miss Gertrude Walsh  
May 9 — "The Unseen Empire" (Atherton Brownell)  
Miss Evelyn Hageman  
May 10 — 10.30 a.m., Senior Recital, Commencement Exercises  
4-6 p.m., Reception of Trustees and Faculty  
7 p.m., Annual Meeting of the Alumni Association  
May 11 — 9.30 a.m., Closing Lesson.  
President Curry  
June 14 — "Mister Antonio" (Booth Tarkington)  
Miss Blanche I. Taylor

To know the truth  
It is necessary to do the truth.  
— Maudsley.

## COURSES OF STUDY

**T**HE regular and special courses of each year are divided into groups (see Horarium, pp. 28 and 29). Students may elect additional courses when their requirements permit.

The work of each student is arranged after a careful study of his highest possibilities and his fundamental needs. All regular courses include work: First, for the development of mind, body and voice. Second, students are led from the first, to study literature, poetry and art through interpretation and artistic endeavor. Third, the student is given studies and contact with people in order to develop his social and sympathetic instincts. Fourth, early in their course the students are given a certain work which prepares them for professional attainments. Fifth, later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

Certain courses, especially advanced and elective courses, are given in alternate years. A few are given only once in three years.

All regular courses include some work in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) The Study of Literature and Art; (4) The Philosophy of Expression; (5) Professional Attainments; (6) Life and Social Relations. A synopsis of specific courses under each of these groups follows:

### I.

#### GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

## Courses of Study

The technical courses for Voice, Body and Mind are the means used in the School of Expression to establish natural conditions and practice upon the various forms of oral expression establishes natural conditions in Speech, thus preparing for the fullest development in creative activity.

### I. VOCAL EXPRESSION†

Vocal Expression centers in the study of thinking and in its most direct revelations in modulations of voice and body. Attention, discrimination and sequence of ideas are established. This natural method secures intensity of individual impression, and shows the relation of impression to expression. The interpretation of literature is the means or test used. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Elements of Vocal Expression. 2. Foundations of Expression.

Second Year Courses: 3. Logic of Vocal Expression. 4. Imagination. 5. Assimilation and Participation. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Imagination and Dramatic Instinct.

Fourth Year Courses: 9. Psychology of Vocal Expression. 10. Unity and Tone Color.

### II. TRAINING OF THE VOICE†

The method of developing the voice is Technical and Psychic. The training is divided into two phases: a, the securing of right tone production; b, the improvement of speech.\*

a. Development of Tone. First Year Course: 1. Qualities of Tone. 2. Simple problems in the Spoken Word associated with technical training. Second Year: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year: 6. Resonance. 7. Flexibility of Voice in Expression. 8. Dramatic Modulations of Voice.

b. Development of Speech. First Year: 1. Phonology. Second Year: 2. Pronunciation. Third Year: 3. Visible Speech.

\* Methods of developing tone are based upon those of Francois Lampert and are adapted to the voice in speaking. The work in articulation and speech elements is founded upon the Visible Speech of Prof. Alexander Melville Bell.

† Oral English.

## Courses of Study

### III. TRAINING OF THE BODY

The School offers two courses for the physical organism: a, the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; b, the *Harmonic*, which organizes the body for expression.

The first course stimulates growth; the second stimulates development, and is primarily psychic.

a. Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

b. Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Pantomimic Training. 3. Grace and Power. 4. Co-operative Training.

### IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling and will into unity.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gamuts of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

## II

### CREATIVE EXPRESSION\*

From the beginning creative work is required in conversations, discussion, problems, recitation, writing and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

### V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with the work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

### VI. PROBLEMS IN EXPRESSION

Short passages of best literature, original and selected, interpreted in Spoken English by students to stimulate creative thinking.

\* Oral English.

## Courses of Study

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

### VII. VOCAL INTERPRETATION OF LITERATURE\*

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

1. JUNIOR CRITICISM. The first year criticism centers in awakening the powers of the student, in securing creative thinking and expression by co-ordinating logical instinct with spontaneity.

2. MIDDLE CRITICISM. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. SENIOR CRITICISM. Comparison of the lyric, epic and dramatic spirit as found in monologue, impersonation, and all forms of histrionic expression. Necessity of suggestion; the creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

### VIII. WRITTEN EXPRESSION

Results in Written English are secured in the same way as are the results in Oral English,— by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. THEMES. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience and work.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

\* Oral English.

## Courses of Study

### III

#### LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII), various phases of literature and art are studied as records of the ideals of the race.

#### IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature.

2. PRIMARY LITERARY FORMS. Fables, allegories, myths, lyrics, old ballads.

3. NARRATIVE POETRY. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story Telling; the primary spirit of poetry and its interpretation through the voice.

4. LYRIC POETRY. Origin and nature; importance of the vocal rendering of lyrics (Wordsworth, Tennyson). History of lyrics, with recitation of the best examples.

5. FORMS OF LITERATURE. Characteristics and forms of poetry and art, with their causes. Problems.

6. GREAT EPOCHS OF LITERATURE. a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens.

7. EPOCHS OF THE DRAMA. 16th Century, Shakespeare and Contemporaries; 17th Century, Milton's "Comus"; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

8. BROWNING. The short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. EPIC SPIRIT. a. "Idylls of the King" (Tennyson), sources and legends. b. "Hiawatha" (Longfellow). c. Bible Reading.

## Courses of Study

**10. ARTISTIC PROSE.** History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

**11. THE MODERN SPIRIT.** Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

**12. HISTORY OF HUMOR.** Influence of Humor in History and the spirit of literature; topics taken from the leading writers.

**13. METRES.** Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

### Artistic or Creative Study of Literature.\*

**COURSES:** 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

### Additional Courses Combining Both Methods.

**DRAMATIC SPIRIT.** 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy — their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy — of 16th, 18th and 19th Century plays.

4. The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)

5. Impersonation, or Platform Interpretation of Plays.

6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

7. Shakespeare's Art. Internal evidences of development; dramatic rehearsals of plays. (Text — Dowden's Primer.)

\* Oral English.

## Courses of Study

### X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art, as a record of expression, is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

**I. HISTORY AND DEVELOPMENT OF ART.** 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

**II. FORMS OF ART.** 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

**III. MASTERS OF EXPRESSION IN PAINTING.** 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

**IV. ART OF OUR TIME.** 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art -- Relation of One to the Other; Art Movements; Necessity and Function of Art; How to Study Pictures.

## IV

### PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations are studied in order

### Courses of Study

to broaden the student's knowledge of himself, deepen his experience, and show him his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

## V

### PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these, ninety-eight per cent of the class of 1916 found employment.

## Courses of Study

### I. TEACHERS

#### I. Teachers of Voice and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. 6. History of Pedagogy.

#### II. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

#### III. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

#### IV. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Ästhetic Dancing, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and æsthetic.

## Courses of Study

### II. PUBLIC READERS

(Teachers' or Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 41.)

### III. DRAMATIC ARTISTS

(Dramatic Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

## Courses of Study

### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

### V. PUBLIC SPEAKERS

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

#### a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading. 11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

#### b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

#### c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

## Courses of Study

### VI

#### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

#### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

#### II. CLINIC FOR DEFECTIVE SPEECH

For years the School of Expression has been correcting defective speech by the methods of the School, with excellent results. We are glad to announce a Clinic in the school, with the following Consulting Physicians: Edward B. Lane, M.D., 419 Boylston Street, Boston; Isador H. Coriat, M.D., 416 Marlborough Street, Boston, Eliza Taylor Ransom, M.D., 197 Bay State Road, Boston, and Clara E. Gary, M.D., 416 Marlborough Street, Boston.

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases. (See Special Circular.)

#### III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes.

## Courses of Study

### IV. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

#### PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS.

Arrangements may be made by those desiring to take only individual lessons or special subjects. Also special groups of subjects may be taken.

Chorus work in public schools. For further particulars apply to  
**DEPARTMENT OF SONG**  
**SCHOOL OF EXPRESSION**

### V. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.  
(See Circular for Public School teachers.)

### VI. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation.  
2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

### VII. PUBLIC SPEAKING

Special course in Public Speaking for men. (See Public Speaking Circular.)

### VIII

Dramatic League courses for ladies, including reading of plays, and dramatic criticism of plays.

### IX. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story Telling, Games, etc. 5. General training for children and adults.  
(See Organic Gymnastic Circular.)

## SCHOOL OF EXPRESSION HOKAKI

	Monday	Tuesday	Wednesday
			* FIRST VI
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English Story Telling ("Little Classics")
10	Oral English - Bible Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English Literature and Expression - Epochs of Literature
11	Harmonic Training (Program)	Dramatic Thinking (Shakespeare)	Voice Qualities (Problems) ("Mind and Voice," Parts I, II, III)
12	Oral English -- Narrative Poetry Recitation	Oral English Speaking - Epochs of Literature	Dramatic Thinking Rehearsal Shakespeare,
			+ FIRST YEAR S
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English - Literature and Expression
10	Oral English - Bible - Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English - Problems ("Foundations of Vocal Expression")
11	Literary and Platform Art - Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Oral English ("Imagination and Dramatic Instinct," Part II)
12	Harmonic Training - Rhythm Co-operative Steps	Oral English - Speaking - Epochs of Literature	Dramatic Thinking - Rehearsal (Shakespeare)
			+ SECOND YEAR
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English - Recitation - Personation - Participation - Platform Art	Oral English - Literature and Expression
10	Oral English - Bible - Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	Literary and Platform Art - Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomimic Problems
12		Oral English (as above)	Oral English - Problems
			* SECOND (MIDDLE) V
9		Voice (Articulation) ("Mind and Voice," Parts I, II, III)	Program
10		Oral English - Reading ("Classics for Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	HOME STUDY	Oral English - Personation and Participation	Oral English - Literature and Expression
12		Co-operative Steps - Elemental Actions - Rhythm	Elliptic Pantomime - Program
			+ THIRD YEAR S
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English - Literature - Method and Descriptive Style - Reading from Epochs of Literature	Co-operative Steps and Elemental Action
10	Oral English - Public Speaking - Discussion	Co-operative Pantomime - Methods of Teaching	Oral English Criticism XIV - Platform Art
11	Literature and Art ("Browning and Dramatic Monologue")		Dramatic Modulation of Voice - Elemental Praxis - Principles of Voice
12	Oral English - Dramatic Modulation of Voice ("Classics")	Dramatic Thinking - Rehearsal - Characterization	Program - Elliptic Pantomime
			* THIRD YEAR R
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English - Literature (as above)	
10	Oral English - Public Speaking - Discussion	Co-operative Pantomime	
11	Criticism XVI - Unity	Methods of Teaching	HOME DAY
12	Oral English - Dramatic Modulation of Voice ("Classics")	Dramatic Thinking Rehearsal Characterization	
			+ FOURTH V
9	Co-operative steps	Oral English - Literature Method and Descriptive Style	Co-operative Steps and Elemental Action
10	Elective	Co-operative Pantomime	Oral English Criticism XIV - Platform Art
11	Oral English Literature and Expression Epochs of Literature	Modern Drama	Dramatic Modulation of Voice - Elemental Praxis
12	Oral English Dramatic Modulation of Voice ("Classics")	Dramatic Construction (Textbook "Art of Playwriting")	Principles of Voice Program Elliptic Pantomime

\* Regular Courses, \$150 per year.

+ Special Courses, selected from Horarium, \$200 per year

§ Electives outside of course for which stud

**UM. § 1917-1918, FIRST HALF-YEAR**

Thursday	Friday	Saturday	
<b>CAR CLASS</b>			
Principles of Training	Oral English ("Foundations of Vocal Expression") — Problems		1 9
Voice and Oral English — Problems in Body and Voice	Tone Production ("Mind and Voice," Parts I, II, III)		10
Co-operative Steps — Rhythm	Dramatic Thinking — Rehearsal — Farce — Comedy	HOME STUDY	11
Rhetoric — Grammar — English	Recital		12
<b>SPECIAL COURSE</b>			
Principles of Training	Pantomimic Problems	Oral English — Monologue Spirit — Recitation	9
Voice and Oral English — Problems in Body and Voice	Oral English — Lyric Spirit — Elemental Praxis	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English ("Lessons in Vocal Expression" — Psychology of Vocal Expression Problems in Voice and Body	11
Dramatic Spirit — Prose (Dickens)	Recital		12
<b>SPECIAL COURSE</b>			
Principles of Training	Harmonic Gymnastics — Program	Oral English — Monologue Spirit — Recitation	9
Tone Production ("Mind and Voice" — Parts I, II, III)	Oral English — Vocal Expression — Elemental Praxis — Lyric Spirit	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English — Creative Thinking — Recitation	11
Dramatic Spirit (as above)	Recital	Problems in Voice and Body	12
<b>CAR REGULAR COURSE</b>			
Principles of Voice ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression — The Novel Dramatic Rehearsal	Adjunctive English	9
Action — Elliptic Pantomime		Voice (Emission) ("Mind and Voice," Parts I and II)	10
Oral English — Speaking — Oratoric Spirit — Prose	Ability of Voice ("Mind and Voice," Part III)	Oral English ("Lessons in Vocal Expression" — Psychology of Expression Problems "Imagination and Dramatic Instinct," Part II)	11
Co-operative Steps — Elemental Actions — Rhythm	Recital		12
<b>SPECIAL COURSE</b>			
Voice — Resonance	Oral English — Literature and Expression — Epochs of Literature — Comparative Criticism (16th and 18th Century Drama)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction Text-book "Art of Playwriting"	Recital	Science of Speech (Bell's "Visible Speech")	12
<b>REGULAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Platform Art — Life Sketches — Comedy	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12
<b>CAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Public Speaking and Oratory ("Spoken English") Elective	9
Action — Elliptic Pantomime	Impersonation — Platform Art		10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

\* Tuition, \$50. Subject to change; especially at Second Half-Year when new courses are introduced.  
Ent. registered, \$10 per hour for the year.

## Courses of Study

### X. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

### XI. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned. (See Home Study Circular and Morning League Circular.)

### XII. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See December "Expression" for preliminary announcements; see March number for Summer Circulars.)

### XIII. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

A man's reach  
Should exceed his grasp.  
— Browning.

## SPIRIT OF THE SCHOOL

THE School not only prepares students for specific professions, but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and in English, in the training of the Voice and Body, in Conversations, and the various courses and studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

## SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite consciousness of the true nature of man and a true realization of the beauty and dignity of human life.

Some of the courses to be given are:

1. Spiritual Ideals of the Poets.
2. History of the Poetic and Spiritual Introduction to Nature.
3. Spiritual Ideals of Our Own Time and Their Expression.
4. Expression and Life.
5. The Relation of Art to Human Ideals and Experiences.

## Spirit of the School

### PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, representation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

### METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training.

The School is now recognized as the "fountainhead of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and are inconsistent with the ideals of the best modern education, are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to

### Spirit of the School

supply a common lack in modern methods of education, takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting and sculpture, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

All are encouraged to express themselves in many ways, — to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

The purpose of the School is to emphasize the spoken word in education. Some of the aims are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.

## Spirit of the School

10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive action of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

Inalienable, the arch-prerogative  
Which turns thought, act  
Conceives, expresses, too.  
— Browning.

## HISTORY AND ENDOWMENT

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation in 1873, organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

## NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

## History and Endowment

### WHY THE SCHOOL OF EXPRESSION SHOULD BE ENDOWED

The unique character of the work. It is doing a work which is not being done in any other institution.

The universal need of such a school.

The fact that the school is international. The last five years it has averaged in all its terms over three hundred students from over forty states and five or six provinces of Canada, from Japan and from other foreign countries. The present year's graduating class numbered fifty, from twenty-nine states and the Province of British Columbia.

The school deserves a permanent endowment on account of the work it has done and is still doing.

It has trained all classes of speakers, teachers, lawyers, lecturers, statesmen and ministers. Missionaries have found here a technique of speaking. It gives professional training to teachers of speaking for universities, colleges, normal and high schools. The demand has exceeded the supply.

It has developed teachers of reading for all the lower grades. It has aided by scientific methods all who have suffered from impediments of speech.

It has removed repressions and constrictions and has developed a higher freedom and culture in all classes of people.

It has found adequate methods for the improvement of the American Voice.

The School doubles the efficiency of speakers and professional

It trains all classes of teachers so that they are able to teach with greater economy of their physical strength, with more pleasure to students and with two-fold efficiency.

Its methods have been supplemented by original investigation of the methods of all ages, in all parts of the world. They have been recognized throughout the whole country as the most advanced.

As every profession needs a professional school, speakers of all kinds (and teachers of speaking) need a professional headquarters where they may secure the most advanced methods.

Money given to the School of Expression will produce greater results and bring greater honor in proportion to the amount given, than contributions to any other institution in the country.

Négliger le style, c'est ne pas timer assez les idées qu'on veut faire adopter aux autres.

— Beranger.

## REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these courses, in addition to the general requirements, must show ability in the particular form of Expression chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice may be given, through Home Study and Morning League work, regarding their electives which will be helpful to them in their future work.

## REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms in the School of Expression), with entrance examinations on same and before graduation must

### Requirements for Admission

receive credit,\* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first-, second- and third-year groups, of courses. For terms for Special Courses, see p. 41.

### DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of courses mastered and the degree of development attained.

1. TEACHER'S DIPLOMA Three years. This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (A. B. Degree) may take the three-years' course in two years. (See Terms, p. 41.)

2. PUBLIC READER'S DIPLOMA Two years† (special group of courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work.

3. DRAMATIC DIPLOMA. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years with two Special Summer Dramatic Terms.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

4. GENERAL CULTURE DIPLOMA Requires the mastery of first- and second-year work. (See Horarium, pages 28 and 29.) The work of this course prepares for teaching in preparatory schools and requires personal assimilation of principles.

5. SPEAKER'S OR PREACHER'S DIPLOMA Requires the mastery of two years' work, elective. May be taken by college graduates in one year. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

\* A credit in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

† Subjects selected from First, Second, and Third year regular courses.

## Requirements for Admission

**6. ARTISTIC DIPLOMA** Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

**7. PHILOSOPHIC DIPLOMA** Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received in one year.

## ASSOCIATES

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School. See Index in the December number of Expression.

## BOARD AND HOME\*

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward.

The placing of students in homes is supervised by the Dean, assisted by the Matron. Students are not allowed to choose a home without consulting the Office.

Parents are advised to require their daughters to place themselves under the chaperonage of the Matron.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young women students are as well protected as in their own homes.

\* See page 45.

### **Requirements for Admission**

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Dean of the School of Expression is in co-operation with the Boston Co-operative Registry for Students formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested.

(See Announcement Circular.)

### **LIBRARY ADVANTAGES**

For collateral and extensive reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

### **CALENDAR**

The School year opens on the first Thursday in October each year (October 4, 1917) and closes on the second Friday in May (May 10, 1918). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a.m. Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is 2 to 3 p.m. daily, beginning September first.

## Requirements for Admission

### TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January — interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.) . . . . .	\$150 00
Each special diploma group of courses for each school year. (See Horarium.) . . . . .	200 00
Fee for Fourth year work . . . . .	50 00
Work chosen by subjects, one hour each week, for the year . . . . .	15 00
Four hours in one day, each week, for the year . . . . .	40 00
Any regular group of courses, one month . . . . .	25.00
Selected subjects chosen out of the course per hour by the year . . . . .	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular . . . . .	100.00
Home Study Course fee, for one year (see Home Study Circular) . . . . .	10.00
Diploma fee . . . . .	6.00
Extra examinations, each . . . . .	5.00
Preparatory Term (September), see Summer Circular . . . . .	30.00
Private Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$450 are charged no further tuition for the regular work of the teacher's diploma. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

All School bills, including notes, must be paid before Diplomas are signed.

Application for loan scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates or refunds.

## **Requirements for Admission**

### **LOANS AND ASSISTANCE**

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the scholarships are:

#### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

#### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

#### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

#### **STUDENTS' SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

#### **STUDENTS' SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

#### **FORM OF A BEQUEST**

I give and bequeath to the SCHOOL OF EXPRESSION, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars, for the purpose of .....

.....

Signed, .....

## **Requirements for Admission**

### **APPLICATIONS FOR TEACHERS**

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

### **LOCATION**

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a

### Requirements for Admission

week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

## A UNIQUE INSTITUTION

(REPRINT FROM "WAVERLEY MAGAZINE" — MAY, 1909)

"In Copley Square, Boston, stand three buildings, lofty, imposing, inspiring, the influence of which is so far-reaching that it cannot be measured by any human standard — Trinity Church, the Public Library, and the School of Expression in the Pierce Building. It may seem declamatory to mention a school, carried on in rented studios, with institutions having magnificent buildings, the architecture of which is a glory to our city, but those who know this unpretentious School of the Arts of the Spoken Word know that it is exercising an influence, the extent of which can be realized only when compared with recognized standards of power.

"Crime and its cause has ever been a subject of inquiry by philanthropic societies, but only recently has one cause of crime been found to be the condition of student life in crowded cities.

"An earnest inquirer into this subject, after adequate investigation, reports that the School of Expression is better organized, and does more for its students along ethical lines, than any school or college in the city of Boston. In other words, hand in hand with the need for mental and professional development is the need for the development of the personality. In providing for the unfoldment of true artistic personality, the School of Expression, by a wise insight, laid the foundation of personal power in each individual student.

"A movement is afoot to open a Students' Club for Women Students in Boston. Everything this club offers to do for students from the philanthropic point of view, the School of Expression is now doing for its own students from the point of view of personal artistic attainment, in a degree adequate to the needs of its students, thus using the ounce of prevention before the need is made for a pound of cure.

"Perhaps one of the most interesting features of this oversight may be found in the system of private homes for students, instead of dormitories and boarding houses, and what at first students resented as excessive supervision is now appreciated, and parents and students are coming into cordial co-operation with the teachers, in full recognition of their wisdom.

"Another very noticeable feature of student life in the School of Expression is in the recognition of and provision for the exercise of the social instinct under normal conditions. To realize the

## A Unique Institution

beauty and success of the students' social functions one must be privileged to participate in them; mere words are inadequate to express how formality may be handled so as to make ease and freedom not only possible, but inevitable, without loss of dignity to the individual.

"Of course the literary and artistic spirit which pervades all the work of the School of Expression makes practical the high aims of personal culture which characterizes this unique institution.

"A few years ago the announcement in the Catalogue that this school was not established for commercial ends was often sneered at, but the school has made good its claim and is a living example of the fact that ideals of life and art not conformable to commercial standards are not only possible in educational institutions, but necessary to moral sanity.

"'From within outward' 'Expression versus exhibition' 'Simplicity and truth rather than effect and tricks,' are the mottoes of the school, and make possible the life of the institution, which is becoming more and more a vital influence for good throughout the length and breadth of the land."

## STUDENTS, 1916-1917

### POST-GRADUATE AND FOURTH YEAR

Chatterton, Irving Tindale, Providence, R. I.  
Donovan, Maud Frances, Boston  
Dyer, Sabra Berry, Belfast, Me.  
Nunnally, Rhoda L. (A.B. Southern Coll.), Monroe, Ga.  
Price, Florence Arville, Hyde Park  
Randall, Grace Norman, Washington, D. C.  
Sturtevant, Helen Frances, Lexington  
Thompson, Agnes Myrtle, Waco, Tex.  
Watson, James Fraughtman (B. A. Furman Univ.), Dillon, S. C.

### THIRD YEAR

Bailey, Marion White, Egypt  
Berry, Helen Leighton, Bingham, Me.  
Channell, Gladys Celia, Haverhill  
Cheever, Ada Marie, Malden  
Drysdale, Grace Meehan, Providence, R. I.  
Fletcher, Ethel M. (A.B. Boston Univ.), Boston  
Godfrey, Grace Stewart, Detroit, Mich.  
Gregory, Leila, Lancaster, S. C.  
Halloway, Winifred, Midland, Tex.  
Miller, Della Crowder, Boise, Idaho  
Morterud, Evelyn, Duluth, Minn.  
Nixon, Hazel Mae, Indianapolis, Ind.  
Plonk, Laura Emma (A.B. Lenoir Coll.), King's Mt., N. C.

Potter, Cora Elizabeth, Greenmood  
Rogers, Ruth Marie (Ph.B., Univ. of Vt.), Burlington, Vt.  
Stafford, May Florence, Paintsville, Ky.  
Smaill, Edith Margaret, Ottawa, Ont.  
Thomas, Nellie Topley, Ottawa, Ont.  
Whitehouse, Gail Farrington, Auburn, Me.  
Winzenburg, Margaret Sedalia, Mo.  
Weldon, Myrtle Sara, Newton Whitesell, Belva Alice, Eaton, O.  
Wood, Lillian, Medford Zachery, Ruth S., Louisville, Ky.

### THIRD YEAR SPECIAL

Farmer, Alia MacLeod, W. Newton  
Hageman, Evelyn, Muncie, Ind.  
Hosford, Anna Willard (A.B. Western Reserve), Northampton  
Leary, Esther Isabella, Montello Putnam, Elinor, Egypt Sherman, Margaret, Appleton, Wis.  
Taylor, Blanche Isabelle, Lakewood, O.  
Tilton, Grace Alma, Northwood Ridge, N. H.  
Verburg, James A. (A.B., A.M. Hope Coll.), Holland, Mich.  
Walsh, Gertrude, Springfield, Ill.  
Warner, Grace Muir, E. Orange, N. J.

### SECOND YEAR

Adams, Ella C., West Point, Ga.  
Brigham, Helen Pearl, Leominster

### Special and Summer Students—continued

- Carroll, Madalene Cecilia, New Haven, Conn.  
Clifford, Mary Louise (A.B. Trinity Coll.), Lewiston, Me.  
Gingell, Martha Harriett, Torrington, Conn.  
Hall, Samuel Oscar, Lexington, Mo.  
Johnson, Amy Seely, Galva, Ill.  
Jordan, Elizabeth, Roanoke, Va.  
Manchester, Ruth Grace, West Millbury  
Metcalf, Grace M., Pittsburgh, Pa.  
Ross, Veronica E., Montreal, Can.  
Russell, Harriet Giles, Halifax  
Smith, Helen Callender, Waban  
Torres, Amelia Luiza, Brazil  
Washburn, Irene Wight, Dorchester
- SECOND YEAR SPECIAL**
- Brush, Dorothy Marvie, Eureka Springs, Ark.  
Boyd, Hilda Basse (B.L. Maryland Coll.), Hartford, Conn.  
Butler, Mary Clay, Pembroke, Ky.  
Beach, Barbara Maud, Sioux Falls, S. D.  
Cockrill, Mary Harris, Nashville, Tenn.  
Coghill, Anne Kathryn, Carrollton, Ky.  
Dial, Rebecca (B.A. Converse Coll.), Laurens, S. C.  
Doten, Ethel Verne, Roxbury  
Dickenson, Felicia Earnest, Castlewood, Va.  
Farrington, Grace Safford, Brookline  
Finch, Jeanne, McKinney, Tex.  
Gurley, Clara H., High Point, N. C.  
Howard, Lillian Rose Easter, Medford  
Herren, Nanon Lee, Topeka, Kans.  
Hayes, Bertha G., Dodge
- Harris, Margaret Mary Burford, Versailles, Ky.  
Kahl, Leona Marjorie, Washington, Pa.  
Keifer, Katherine Marshall, Ill.  
Kinsman, Grace, No. Leominster  
Land, Mary Lucile, Barboursville, W. Va.  
Lester, Beulah Nina, Worcester  
MacQueen, Norman, Somerville  
Mitchell, Virginia Lee, Elizabeth, W. Va.  
McClunis, Ruth Amelia, Hattiesburg, Miss.  
McLin, Rubie, Jacksonville, Fla.  
Monroe, Annetta, Wichita Falls, Texas  
Moody, Ruth Sophia, Adams, N. Y.  
McKee, Maybelle Haynes, St. Louis, Mo.  
McManus, Lois Marie, Knoxville, Tenn.  
Phillips, Ada Coates, Roxbury  
Poole, Theresa (B.L. Okla. Presb. Coll.), Durant, Okla.  
Powell, Ethel, Louisville, Ky.  
Putnam, Ruth, Dorchester  
Redd, Mary Bruce, Millersburg, Ky.  
Schrottky, Oleda, Appleton, Wis.  
Stahl, Pearl Adiene Maud (B.E. Ohio Northern), Fostoria, O.  
Sprinkle, Rhoda, Mars Hill, N. C.  
Stewart, Jeanne Lee, Indianapolis, Ind.  
Young, Mary Rebecca, Jacksonville, Texas
- SECOND YEAR ELECTIVE**
- Coggan, Florence Betsey, Jamaica Plain  
Crawford, Jane Douglas, Nashville, Tenn.  
Gabrielson, Guy George (B.A. State Univ. of Iowa), Iowa City, Ia.

**Special and Summer Students continued**

Gwathmey, Mary Tayloe, Nashville, Tenn.  
Kirle, Ella, St. Paul, Minn.  
Lane, Lillian Mary, Brookline  
Meek, Edith, Warren, Ark.  
Page, Gwendelyn A., Plattsburgh, N. Y.  
Summers, Mona (A.B. De Pauw Univ.), Christopher, Ill.  
Vogelbach, Florence, Atlanta, Ga.

**FIRST YEAR**

Bogart, Olive, W. Roxbury  
Bolton, Louise May, East Milton  
Brennan, Katherine C., Milton  
Clay, Gladys Estella, Plattsburgh, N. Y.  
Dearborn, Thomas Arnold, Dover, N. H.  
Dunfee, Eleanor, Brookline  
Follins, Arline Linscott, Chelsea  
Hunter, Gertrude Viola, Newtonville  
Kerr, Lucile, Fayetteville, Tenn.  
Kuennen, Eleanor Nell, Grand Rapids, Mich.  
Murphy, Jennie Beatrice, Brockton  
Munroe, Mabel Maude, Newtonville  
Matthews, Fern Lee, St. Louis, Mo.  
Owens, Clare Alice, Quincy  
Read, Eleanor Allen, Worcester  
Roberts, Blanche Baldwin, Springfield, O.

Rosa, Ellen Mary Tonry, Boston  
Sugerman, Jessie Rose, Brookline  
Sullivan, Helena M., Taunton  
Tulloch, Reginald O., Boston  
Tuttle, Lucille, Chatham  
Waterman, Rachel Renwick, Iowa

**FIRST YEAR SPECIAL**

Jordan, Ada Frances, Auburn, Me.  
Land, Charles Hunter, Barboursville, W. Va.  
Miller, Orville Crowder, Boise, Idaho  
Park, Clara Tigner, Sandersville, Ga.  
Whitelaw, Dorothy, Cleveland O.

**FIRST YEAR ELECTIVE**

Armbrust, Joseph H. (A.B. Ohio Northern U., S.T.B., Boston Univ.), Cincinnati, O.  
Barbour, Thomas Milton, Boston  
Burdett, Sylvia Strong, Newton Centre  
Mitchell, Gladys Esther, Oakland, Me.  
Peacock, Virginia, Saranac Lake, N. Y.  
White, Una Goodell, Concord, N. H.

## SPECIAL AND SUMMER STUDENTS

- Abbott, Ruth Estelle, Washington, D. C.  
Absher, Kate Fletcher, No. Wilkesboro, N. C.  
Adler, Roslyn, Boston  
Aggott, Anna Bertha, W. Roxbury  
Allen, Carrie M. (A.B. Mt. Holyoke) Spencer  
Allison, Dwight Leonard, E. Boston  
Amy, Margaret Russell, Boston  
Anderson, Ethma, Rockwall, Tex.  
Andrews, Mary Elizabeth, Lynn  
Armour, Estelle, Hyde Park  
Arnold, Ernestine Jane, Waco, Tex.  
Arnold, Grace (Ph.B., Univ. of Chicago), Terre Haute, Ind.  
Ayers, Mrs. Norman John, Lynn  
Bailey, Lillian B., Brookline  
Baker, Alice M., Ransomville, N. Y.  
Baker, Josephine Viola, New York, N. Y.  
Ballantine, Carolyn, Atlanta, Ga.  
Bannwart, Alexander (A.B. Princeton), Boston  
Bannwart, Emilie T., Boston  
Beardsley, Edna May, Akron, O.  
Beede, Mildred Lee, Swampscott  
Bechtel, May Rodney (A.B., A.M. Columbia Univ.) Galesburg, Ill.  
Bell, Edwin Atkinson (A.B. Mercer Univ.) E. Cleveland, Ohio  
Berman, Lillian R., Dorchester  
Bess, Minnie, Dorchester  
Bienenfeld, Aimee, Bloomfield, N. J.  
Birchard, Caroline, Boston  
Birmingham, Anna L., Brooklyn, N. Y.  
Bledsoe, Edna Thompson (Ph.B. Grayson Coll.), Temple, Tex.  
Bond, Jessica, Ironwood, Mich.  
Bornstein, Ruth, Cambridge  
Bosson, Ruth, New Centre  
Boughton, James F., Madison, Ga.  
Boyce, Ada Gertrude, Cambridge  
Boynton, Anna Brown, Medford.  
Brazeau, Henrietta Celia (A.B. Brown Univ.) Pawtucket, R. I.  
Briggs, Daisy Marquis, San Antonio, Tex.  
Brindley, Roscoe (LL.B. Univ. of Ala.) Gadsden, Ala.  
Brody, Edward Norman, Roxbury  
Burnce, Dora, Boston  
Burnham, Dorothy, Waltham  
Butters, Carolyn A., Somerville  
Buxton, Julia Emma, Saugus  
Byrne, Marie Josephine, Cleveland, O.  
Callahan, Anna Bertha, Arlington  
Callahan, Mazie G., Boston  
Campbell, Harold Sterling (A.B. Colby) Ashland, Me.  
Carson, Jane Alice, Readfield, Me.  
Cartwill, Jonathan, Arlington Heights  
Cathey, Sue, Lake City, Fla.  
Chambers, Tommie Bell, Adairville, Ky.  
Chester, Dina Hope, New York, N. Y.  
Clay, Gladys Ellen, Boston  
Cleaves, Alice Marion, Lawrence  
Cohen, Molly Hannah, Cambridge  
Colpitts, Gertrude Alice, Melrose  
Compton, Glennie, Gamaliel, Ky.  
Connor, Margaret J., Rochester, N. Y.  
Conrad, Charles L. (A.B. Carson Newman Coll.) Falmouth, Ky.  
Cooper, Albert Gordon (A.B. Mercer Univ.) Atlanta, Ga.

Special and Summer Students—continued

- Cothran, Florence, Ft. Worth,  
Tex.  
Cotter, Julia T., Brooklyn, N. Y.  
Countway, David L., Cambridge  
Covey, Leona, Chicago, Ill.  
Courchene, Frances Louise,  
Woonsocket, R. I.  
Craig, Alice Evelyn (R.L. Minn.  
Univ.) Los Angeles, Cal.  
Crane, Mary Frances, Roxbury  
Craven, Katherine A., Jamaica  
Plain  
Danforth, Mary (M.D. Woman's  
Med. Coll. of Pa.), New Lon-  
don, Conn.  
Davin, Marie Clare, Arlington  
Degenhardt, Carl C., Brooklyn,  
N. Y.  
Dexter, Helen Peters, Hanover  
Dillard, Lella Jackson (A.B.  
La Grange Coll.) Oxford, Ga.  
Dimond, Margaret, Newtonville  
Dolan, Bernard J., Baltimore,  
Md.  
Donnellan, Charles Edward,  
Medford Hillside  
Dooley, Mary Agnes, Boston  
Douglas, Gilbert Franklin (M.D.  
Univ. of Ala.), Meridan, Miss.  
Douglas, Helen Gertrude (Ph.B.  
Brown Univ.), Concord Jct.  
Dowdy, Mrs. S. C. Searcy, Ark.  
Dowling, J. F., New York, N. Y.  
Downes, Mary Ellen (A.B. Bos-  
ton Univ.), Jamaica Plain  
Drury, Ella, Joplin, Mo.  
Duffy, William Richard (A.B.  
Boston Coll.) E. Weymouth  
Dunlap, Blanche, Chillicothe, O.  
Edwards, Annie L. F., Chatham  
Engles, Marguerite L., New  
York, N. Y.  
Engleman, Abram J., New York,  
N. Y.  
Estabrook, Nellie L. Westmin-  
ster  
Farrell, Clara Helen, Allston  
Fehrstrom, Sigrid, Dorchester  
Fesler, Flora, Indianapolis, Ind.  
Fetzer, Alice A., Hinsdale, Ill.  
Finch, Harold, Worcester  
Finneran, Mary F., Jamaica  
Plain  
Fisher, George Curtis (A.B.  
Wooster), Latrobe, Pa.  
Fitz, Abby M. (A.B. Radcliffe  
Coll.) Watertown  
Flanagan, James E., Roslindale  
Friar, Karle, Hughes, Ark.  
Fulford, Ida Florence, Sioux  
Falls, S. D.  
Ford, Evelyn A., Lawrence  
Furter, Addie F., Chicago  
Gaetz, Wilfred Freeman, Guelph,  
Can.  
Gallagher, Owen (LL.B.)  
Boston  
Gammon Evelyn L., Wellesley  
Gay, Beatrice Adelaide, Malden  
Gietzen, Louise, Boston  
Gilbart, Harold H., Winnipeg,  
Can.  
Gilmore, Arthur Harold (A.B.  
Amherst; B.D. Chicago) Tops-  
India  
Godfrey, Katharine Louise,  
Jamaica Plain  
Golden, Agnes Genevieve,  
Springfield  
Goldings, Jennie R., Roxbury  
Goode, Mary Alison, Calais, Me.  
Goodwin, Augusta, Lynn  
Gordon, Mary Belle, La Grange,  
Ga.  
Gray, Alice E., Des Moines, Ia.  
Griggs, Alice Pendleton, Dan-  
ville, Va.  
Griggs, Kathryn Carroll, Dor-  
chester  
Hale, Carrie Ethel, Lowell  
Hall, E. Thompson, Jamaica  
Plain  
Harris, Edna, Upper Montclair,  
N. J.  
Hartwig, George H., Kendall,  
N. Y.  
Hays, Jennie Nielsen, Bangkok,  
Thail.  
Hamblett, Marie A., W. Somer-  
ville  
Hamilton, Clarence C., Boston  
Harding, Charles Francis (B.S.)  
La Fayette, Ind.

Special and Summer Students—continued

- Harwood, Sarah Elizabeth,  
Uniontown, Ala.  
Hassett, Edwin P. (A.B. Holy  
Cross, Lowell  
Hays, Catherine, New York,  
N. Y.  
Hazen, Mabel G. (A.E. Smith  
Coll.) Shirley  
Head, Mary Cornelia, Brookline  
Higgins, Willard Jester, Dor-  
chester  
Hill, Annie L., Sterling, Ill.  
Hiltz, Leona Crowell, Somerville  
Henderson, Howard Wesley,  
Dorchester  
Hoffman, Max, Malden  
Homans, Harriette M., Glouc-  
ester  
Howland, Grace Paige, Notre  
Dame de Levis, Quebec  
Hume, Helen G., Jamaica, N.Y.  
Hume, Mrs. J. F., Jamaica,  
N. Y.  
Hunt, Frank Lee (A.B. Mercer  
Univ.), Adairville, Ga.  
Hunter, Bessie Jean, Allston  
Hunter, Henry Thomas, Allston  
Hutton, Isabelle Dawson, Bruns-  
wick, Me.  
James, Priscilla Bradstreet,  
Newton  
Johnson, Edwin, New York,  
N. Y.  
Jones, Leonard, Marshall, Tex.  
Joy, Mary Rebecca, Boston  
Kainus, Mrs. Brookline  
Kahill, Victor, Portland, Me.  
Keenan, Francis Leo (A.B.  
Holy Cross), Roslindale  
Kelleher, Mary Elizabeth,  
Atlantic  
Kelley, Rhoda Moore, Dor-  
chester  
Kilpatrick, Ethel E., Waverley  
King, Ila M., Boston  
King, Marion Elizabeth, Brook-  
Kingham, Gladys L., Newton  
Centre  
line  
Kirk, Joseph Peter, E. Boston  
Kissel, Florence (A.B. Oberlin  
Coll.), Lima, O.  
Kitson, Harry Dexter (A.B.,  
A.M., Ph.D.), Chicago, Ill.  
Kline, A. M., Easton, Pa.  
Knowles, Mary Walsh, Point of  
Pines  
Knudson, Lucille, Dorchester  
Lamplough, William Jonathan  
(B.S. Univ. of Vt.), Burlington,  
Vt.  
Langston, Joyce, Cisco, Tex.  
Larson, Elise Roslind  
LeGallez, Mary E., New York,  
N. Y.  
Leonard, Katharine P., Roxbury  
Levick, Alfred Tennyson,  
Chelsea  
Lipkin, Herman, New York,  
N. Y.  
Loeb, Mitchell, Brooklyn, N. Y.  
Loeb, Stella Hirsch, Birmingham  
Ala.  
Loitman, Clara, Dorchester  
Lowell, John F., Irvington, N. J.  
Lynahan, William A., Corning,  
N. Y.  
Lynch, Evangeline, Chicago, Ill.  
MacBrien, Julia F., Cohasset  
MacCombie, Herbert Elden,  
Stoughton  
MacLeod, May, West Newton  
Macnaughton, Ariel Marguerita  
(A.M. McGill Univ.), Appleton  
Wis.  
Mahoney, Margaret Lucy,  
Jamestown, N. Y.  
Malof, Fred N., Boston  
Matthews, Mary Elizabeth, Dor-  
chester  
Mayor, Emil, Richmond Hill,  
N. Y.  
McCaskill, Myrtice (B.A. Fla.  
State Coll.), Perry, Fla.  
McClure, E. Clara, Atlantic  
McComb, Isabelle, Pittsburgh,  
Pa.  
McDonald, Grace Mary, Van-  
couver, B. C.  
McGuire, Matthew Francis,  
Charlestown  
McLean, Ruth, Marianna, Ark.  
Merrill, Mrs. C. H., Lynn  
Michels, Minnie, Dorchester

### Special and Summer Students—continued

- Middendorf, John William, Jr. (A.D. Harvard), Baltimore, Md.  
Montgomery, Annie Estelle (B.A. Ark Coll.), Olivet, Ill.  
Murphy, John Francis, Cambridge  
Murphy, Margaret A., Joplin, Mo.  
Murphy, William X., Westchester, N. Y.  
Neville, Belle, Mobile, Ala.  
Nickerson, Marguerette, Linden  
Niles, Mrs. W. M., New York, N. Y.  
Nixon, Eunice, Homestead, Fla.  
Nute, Ethel May, West Somerville  
O'Connell, Catherine, New York N. Y.  
Offield, Robert Long (B.D. Princeton Sem.), Fairmont, W. Va.  
Orem, Dean C., Sharon  
O'Sullivan, Isabelle Dorothea, (A.B. Smith), Newport, R. I.  
Palaynes, Aristides, New York, N. Y.  
Park, Willard Elizabeth (M.D. Rush Med. Coll.), Jacksonville, Tex.  
Patten, James Francis, Boston  
Peabody, Lucy Goddard (A.B. Boston Univ.), Boston  
Philpott, Henry Scott, Christchurch, New Zealand  
Phylips, Paul, Boston  
Pianey, Eugenie Melissie, Methuen  
Plonk, Lilian (A.B. Lenoir Coll.) King's Mt., N. C.  
Poole, Fay (A.B. Tenn. Coll.), Stony Point, N. C.  
Pope, Amelia, Watertown  
Powell, Ernest, Marshall, Tex.  
Prentiss, Henrietta (B.A. Smith Coll., M.S. Univ. of Ia.), New York  
Price, Brazzie (A.B. Central Coll.), Tuscaloosa, Ala.  
Rathburn, Rita G., Boston  
Reed, Adelene Ward, Tuscaloosa, Ala.  
Reed, Dayse Doverspike, Derry, Pa.  
Reed, Joseph M., Derry, Pa.  
Reicherter, La Vergne Eugenia, Silver Lake, Kans.  
Reid, Catherine Alice, Galveston, Tex.  
Richmond, Mabel Arnold (A.B. Bates Coll.), Augusta, Me.  
Rickman, Charles Hulbert (B.A. DeMoines Coll.), Newton Centre  
Ricles, Edith Bella, Roxbury  
Ridley, Rose Gertrude, So. Hanson  
Ritchie, Carol Mae, Boston  
Robinson, Henrietta, Methuen  
Robinson, Mary Elizabeth, Bennington, Vt.  
Robinson, Ruth Clark (A.B. Radcliffe), Roxbury  
Rose, Susan Amanda (B.A. Elmira Coll.), Elmira, N. Y.  
Rosenbaum, New York, N. Y.  
Rouillard, Robert Gooch, No. Stratford, N. H.  
Sanborn, Lois Marion, Somerville  
Sanderson, Verne Henry (A.B. Colby Coll.), Windsor, Vt.  
Shalit, Anna, Roxbury  
Shea, Norma Josephine, Roxbury  
Shultz, Esther Viola, Kutztown, Pa.  
Sister Alphonsa, Springfield, Ill.  
Sister M. Aloysia, Chicago, Ill.  
Sister Mary Francis, Burlington, Vt.  
Shook, Elma Calais, Nashville, Tenn.  
Skilern, Shirley E., Pulaski, Tenn.  
Slack, Bertha Bradford, Andover  
Smith, Alby Ray, Dalhart, Tex.  
Spayd, Ida Adele, Decatur, Ill  
Squires, Mayme K., Topeka, Kans.

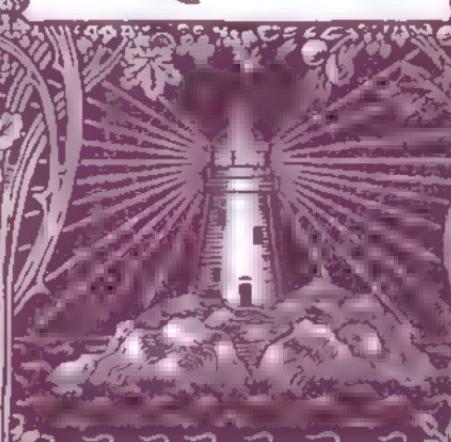
### Special and Summer Students—continued

- Stahl, Emory Wayne (B.A. Simpson Coll., B.D. Garrett Bibl. Inst.), Blue Island, Ill.
- Stephenson, Laura Elisabeth, Indianapolis, Ind.
- Stewart, Alexander, Andover
- Stockwell, Harland Cobb, Sharon
- Story, George J., Brooklyn, N. Y.
- Summers, E. Marie, Chicago, Ill.
- Sullivan, Mary, West Roxbury
- Swazey, Adelaide Angelina, Lincoln, Me.
- Sutton, Fred Calvin (A.B. Baker Univ.), Garnett, Kans.
- Szathmary, Helen, Chelsea
- Terhune, Gertrude Louise, Dorchester
- Tewksbury, Angelia C., Lawrence
- Thompson, Albert E., Nyack, N. Y.
- Thurston, Sally Frances, Brookline
- Timmerman, Electra, Pittsfield
- Thayer, Lucius Elisworth, Portsmouth, N. H.
- Thurston, Adelaide, Duluth, Minn.
- Topp, Emily, New York, N. Y.
- Torres, Antonia, No. Pembroke Towne, Florence, Somerville
- Truesdale, Philemon, Fall River
- Tweed, Ada Luella, Seattle Wash.
- von Meier, Franz Carl Max, Hamburg, Germany
- Wahl, Clara, Westchester, N. Y.
- Wahl, Elsie A., Westchester, N. Y.
- Walkinshaw, Hazel, Toronto, Can.
- Warren, John M. (A. B. St. Mary Sem.), Baltimore, Md.
- Wellington, Beatrice Maude, Toronto, Can.
- Wenzier, John B., So. Boston
- Werner, Ellie K., Oshkosh, Wis.
- Wetherald, Isabel E., Dorchester
- Wiese, Ernest, New York, N. Y.
- Williams, Yettie Lee, Jackson, Tenn.
- Wise, Helen, Dorchester
- Wise, Muriel, Dorchester
- Woodwell, Ruth Adams, Newburyport
- Worthen, Irene Fletcher, Arlington
- Wrenn, Arthur Philip, West Lynn
- Wright, Ethel L., Marshall, Mich.
- Yobst, Frederika, New York, N. Y.
- Young, Christopher C. (A.B. La. Coll.), No. Uxbridge





SCHOOL OF  
**EXPRESSION**



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**School of Expression**

PIERCE BUILDING

COPLEY SQUARE

BOSTON



But welle to saye, and so to meane,  
That sweete accordis is seldom seene.  
— Sir Thomas Wyatt.

# Annual Catalogue of the School of Expression



*From a sketch by E. H. Garrett*

Pierce Building, South Corner of Copley Square, Opposite the Public Library  
Home of the School of Expression  
Offices and Studios Occupy Almost the Entire Third Floor (Elevator)

Boston  
Offices, Rooms 301-321 Pierce Building  
Copley Square

## **CHARTER OF THE SCHOOL OF EXPRESSION**

No. 3402.

### **COMMONWEALTH OF MASSACHUSETTS**

Be It known, That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Este, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the School of Expression, for the purpose of establishing and endowing a School for training the voice, body and mind in all forms of Expression; furnishing special training for teachers, readers, speakers and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk and Trustees with powers of Directors of Said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, Henry B. Pierce, Secretary of the Commonwealth of Massachusetts, Do Hereby Certify that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Este, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the School of Expression, with the powers, rights and privileges, and subject to the limitarious, duties and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed,  
and the seal of the Commonwealth of Massachusetts  
hereunto affixed this third day of October in  
the year of our Lord one thousand eight hundred  
and eighty-eight.

**HENRY B. PIERCE,**  
**Secretary of the Commonwealth.**

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Art is nature made by man  
To man the interpreter of God.  
—Owen Meredith.

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Man can give nothing  
To his fellow-man  
But himself.  
—Schlegel.

## TEACHERS

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A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

### **Anna Baright Curry, Dean**

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative, Platform Art and Literary Interpretation.

Director of Dramatic Term; Teacher of Creative Thinking, Platform Art, Literary Interpretation and Intensive Study of Literature.

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Teacher's Diploma, School of Expression; Philosophic Diploma, 1907; Instructor in Wellesley College; Instructor in Vocal Expression and Visible Speech.

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Teacher's Diploma, School of Expression, 1916; Instructor in Literature, English and Vocal Expression; Assistant in Home Study Courses.

**Teaching**

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Dramatic Diploma, School of Expression, 1916; Assistant in Story Telling

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Taylor University; Teacher's Diploma, 1911; Philosophic Diploma, 1916. Instructor in Co-operative work (Voice, Vocal Expression and Body).

**Charles Sheldon Holcomb**

B.S., Mass. Agric. College; Teacher's Diploma, School of Expression, 1911; Philosophic Diploma, 1914; Instructor in Singing.

**Ethel Priscilla Potter**

A.B., Wellesley Coll.; Teacher's Diploma, School of Expression, 1916; Teacher of Comparative Criticism, Dramatic Construction and Literature.

**William Seymour, Sir Henry Irving,**

Instructor in Dramatic Rehearsal.

**Mrs. Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Chalif School of Dancing, 1909; Head of Department of Organic Gymnastics; Assistant in Co-operative Steps.

\*Died April 3, 1918

Teachers

**Carrie Alice Davis**

School of Expression, Teacher's Diploma, 1916. Chorus Singing.

**John Redhead Froome, Jr.**

Director Dramatic Rehearsal and Stage Manager

**Pauline Sherwood Townsend, Director of Pageants**

Dramatic Diploma, School of Expression, 1906; Artistic Diploma, 1914; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

**Clare Dudley Buck**

School of Expression, Teacher's Diploma 1915; Philosophic Diploma 1916. Assistant in Summer Terms.

**Nixon Waterman**

Author and Poet, Lecturer on Poetry; Author of "A Book of Verses," "In Merry Mood."

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**Dr. Charles L. Pearson, 583 Beacon Street, Boston.**

**Dr. Eugene E. Everett, 427 Marlboro Street, Boston.**

**Dr. Herbert D. Boyd, 687 Boylston Street, Boston.**

"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

SIR HENRY IRVING,

In address at the reading given for the School, 1888.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,

Dean of the University of Chicago, in "The World To-day."

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

DR. LYMAN ABBOTT,

In the "Outlook"

## COURSES OF STUDY

THE methods underlying the studies and training of the School of Expression are based upon the principle that human development requires both impression and expression, — impression as a synthesis of the activities of being, and expression as a synthesis of the actions or responses of voice and body. Both receive careful attention. All students are examined with reference to their deepest needs and work prescribed, such as will furnish the best means of help.

The primary aim of the work is to establish a co-ordination of the primary actions of man's being and to develop unity by a natural means and in a natural way.

The following outlines of aims and courses given in logical order might be divided into two groups of courses: 1. Those which aim to meet the needs of students, no matter what the professional aim; 2. Courses which belong to the special preparation for useful or professional work in life.

### I.

#### UNFOLDMENT AND TRAINING

The School of Expression is a school of training, but training in no mechanical sense. Expression is used as a test of thinking and feeling, or the deepest needs of an individual. Every element of expression is traced to its cause in the action of the mind, and with the conception that all true training is a process of co-ordination. Exercises are both mental and technical. The mind, body and voice are developed according to principles of nature as being vitally related, because the primary element of expression is mental. All faults and imperfections are traced to their cause in imperfect action of the mind or wrong attitude of being, and these causes eliminated by training.

## Courses of Study

All work in the School of Expression, as far as possible, is inductive, that is, students are given exercises which stimulate self-study and serve as a means of bringing the student into a truer consciousness of his real powers.

### I. VOCAL EXPRESSION

Vocal Expression centers in the manifestation of the processes of thinking and feeling through natural signs of voice modulations. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural voice modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in all speech. The courses in Vocal Expression begin with attention, observation, discrimination or the reception of true impression, and these are co-ordinated with the more spontaneous actions of being, such as imagination and feeling.

The Inductive Studies of the courses in Vocal Expression are such as to prevent imitation or a mechanical application of rules, and to lead the student to find the laws of his own being and to become more original, natural and effective.

First Year Courses: 1. Foundations of Expression. 2. Elements of Vocal Expression.

Second Year Courses: 1. Logic of Vocal Expression. 2. Imagination.

Third Year Courses: 3. Harmony in Vocal Expression. 4. Imagination and Dramatic Instinct co-ordinated with Story-telling, Discussions and other courses as well.

Fourth Year Courses: 5. Psychology of Vocal Expression. 6. Unity and Harmony.

### II. THE TRAINING OF THE VOICE

The method of Vocal Training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by natural exercises. Mechanical and imitative effects of voice are avoided. Individuals are trained according to their own peculiarities. Voice conditions in Vocal Training are made the basis of voice modulations in Vocal Expression.

First Year Courses: 1. Primary Qualities of Voice. 2. Inductive Studies of Voice Conditions. 3. Co-ordination of Voice Conditions with Voice Modulations. 4. Phonology.

Second Year Courses: 5. The Principles of Vocal Training. 6. Emission of Voice. 7. Agility of Voice. 8. Pronunciation

## Courses of Study

Third Year Courses: 9. Resonance. 10. Flexibility of Voice. 11. Dramatic Modulations of Voice. 12. Visible Speech or Voice and Articulation.

Fourth Year Courses: 13. Review Courses and General Principles of Voice Control.

### III. TRAINING OF THE BODY

Careful study and development of the conditions of the body are necessary to adequate expression. Special exercises are given for normal adjustment and health, and careful distinction is made between ordinary so-called physical training and the harmonic, expressive training of the body. The pose, grace and flexibility of the body are related to expression and receive careful attention. Growth, it will be seen, is stimulated by development.

First Year Courses: 1. Principles of Training. 2. Harmonic Gymnastics.

Second Year Courses: 3. Psychological or Inductive Pantomime. 4. Co-operative Training.

Third Year Courses: 5. Co-ordination and Unity. 6. Rhythmic and Melodic Training of the Body.

### IV. PANTOMIMIC EXPRESSION

The fundamental character of action as a language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right control and uses of the voice, is made the basis of developing higher unity not only in man's three primary languages — words, tones and actions — but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of these three languages are studied and their true co-ordination and unity developed.

First Year Courses: 1. Pantomimic Introduction. 2. Primary Studies in Dramatic Action.

Second Year Courses: 3. Manifestative Pantomime. 4. Representative Pantomime. 5. Pantomimic Illustrations.

Third Year Courses: 6. Unity in Action. 7. Dramatic Action.

Fourth Year Courses: 8. Gamuts of Pantomime. 9. Characterization. 10. Pantomime of Musical Drama.

## Courses of Study

### II

#### CREATIVE EXPRESSION

From the beginning creative work is required of students in conversation, discussions, impersonations, spoken and written literary or dramatic interpretations. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses.

#### V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with their work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

#### VI. INDUCTIVE STUDIES IN EXPRESSION

Short passages of best literature, original and selected, interpreted in Spoken English by students in order to stimulate creative thinking.

Courses: 1. Reading. 2. Voice Transitions and Comparisons. 3. Harmonic Studies. 4. Pantomimic and Dramatic Illustrations. (See also Courses in Speaking.)

#### VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

1. Junior Criticism. First year criticism centers in awakening the student's powers, in securing creative thinking and expression by co-ordinating logical instinct with spontaneity.

2. Second Year Criticism. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. Senior Criticism. Comparison of the lyric, epic and dramatic spirit as found in monologue, impersonation, and various forms of histrionic expression. Necessity of suggestion; the creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. Post-graduate Criticism. (See Professional Courses.)

## Courses of Study

### VIII. WRITTEN EXPRESSION

Results in Written English are secured, as are results in Oral English, by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. Themes. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience.

2. English. Literary creation. The writing of stories, poems, and essays. Expression of thought, feeling, and imagination obtained through words.

3. English Words. The nature of words. Studies in etymology. Written exercises introduced for improvement of the student's vocabulary.

4. Style. Written and spoken styles contrasted. Spirit and individual peculiarities of authors; general qualities of style; the laws of expression as applied to words.

### III

## LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII), various phases of literature and art are studied as records of the ideals of the race.

### IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. The Literary Spirit. Literature as a necessary manifestation of human nature.

2. Primary Literary Forms. Fables, allegories, myths, lyrics, old ballads and folk-lore generally considered.

3. Narrative Poetry. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story-telling; the primary spirit of poetry and its interpretation through the voice.

4. Lyric Poetry. Origin and nature; importance of the vocal rendering of lyrics.

## Courses of Study

5. Forms of Literature. Characteristics and forms of poetry and art, with their causes. Problems.

6. Great Epochs of Literature. a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens and Morris.

7. Epochs of the Drama. 16th Century, Shakespeare and his Contemporaries; 17th Century, Milton's "Comus," 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

8. Browning. Short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. Epic Spirit. a. "Idylls of the King" (Tennyson), sources and legends. b. "Hiawatha" (Longfellow). c. Bible Reading.

10. Artistic Prose. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. The Modern Spirit. Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. History of Humor. Influence of Humor in History and the spirit of literature; topics taken from leading writers.

13. Metres. Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

### X Creative Study of Literature.\*

Courses: 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

### Additional Courses Combining Both Methods.

Dramatic Spirit. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy, their nature and modes of interpretation. d. Unity Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy of 16th, 18th and 19th Century plays.

\*Oral English

## Courses of Study

4. The Monologue as a dramatic form, and its interpretation. (Text "Browning and Dramatic Monologue," S. S. Curry.)

5. Impersonation, or Platform Interpretation of Plays.

6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style, relation of dramatic construction to characterization b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

7. Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

## XI. RELATION OF THE ARTS

The art spirit considered in relation to expression, while each art, as a record of expression, is studied as revealing some special phase of the human spirit. The courses of art-studies endeavor to guide students to an intelligent appreciation of painting, music, sculpture, architecture, and the various other arts. The Laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

Methods of studying art are important features of the School of Expression. This work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art or in picture galleries, studios, or the Art Museum. Courses are so arranged that students may have the benefit of different studies, lectures, and courses every year.

The following are some of the lectures on Art, illustrated by the stereopticon:

1. Nature of Art.
2. Great Periods of Art.
3. Spirit of Greek Art.
4. Romanticism.
5. Realism.
6. Impressionism.
7. Expression in Sculpture.
8. Composition in Painting.
9. Technical Struggles in Art.
10. The Art of Our Time.
11. Early Christian Art.
12. The Renaissance (1).
13. The Renaissance (2).
14. Albert Dürer.
15. Rembrandt.
16. Rubens, the Painter of Gesture.
17. Poetic Landscape.
18. The Painting of Peasants.
19. Pre-Raphaelitism.
20. Summary of Art Movements.
21. American Art.
22. Tendencies in Art.

## IV

## PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations are studied in order to broaden the student's knowledge of himself, deepen his experience, and show him his relation to his work.

### Courses of Study

1. Province of Expression. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.
2. Elements of Expression. In nature, life and art.
3. Psychology in Relation to Expression. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.
4. Method. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.
5. Human Nature. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

## V

### PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students, no matter what their profession. Many persons decide upon a profession too early and without understanding their possibilities. The School aims first to develop mental and spiritual possibilities and then endeavors to secure a wise decision as to life work. Students must decide their life work, themselves, and a school must plan for this.

After decision is made, and frequently parallel with the personal training (I-III), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these, ninety-eight per cent of the class of 1917 found employment.

## Courses of Study

### XII. PUBLIC SPEAKING

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

#### a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

In addition to the preceding, ministers are divided into special sections for work in: 9. Bible Reading. 10. Hymn Reading and Devotional Expression. 11. Correction of mannerisms. 12. Voice in Preaching. 13. Vocal Interpretation of Poetry.

Special courses in work in speaking are arranged in both summer and winter terms. (See Special Circular.)

#### b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

#### c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

### XIII. METHODS OF TEACHING

(Teachers' Diploma)

#### a. Teachers of Voice and Speaking

Courses: 1. Principles of Education; Pedagogy. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Methods of Teaching Speaking. 5. Review of Fundamentals. 6. Psychology of Expression.

## Courses of Study

### b. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by comparison and analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric, grammar and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature. (Textbook) "Imagination and Dramatic Instinct."

Teachers acquire not merely a knowledge of the language and data regarding writers, but creative and literary instinct.

### c. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice;—Harmonic Gymnastics;—Vocal Expression. 2. Studies of Human Nature (Dramatic). 3. Courses for naturalness in conversation, speaking and reading. 4. Methods of teaching reading adapted to grade work. 5. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

### d. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular and March number of "Expression.")

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, thereby enabling students to become familiar with the principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c, A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f, Educational Dancing, both principles and practice. Special Gymnastic certificate in connection with a diploma.

Elective Courses: (a) Fencing; (b) Dancing, both social and educational.

## XIV. ARTISTIC LANGUAGES PUBLIC READERS

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Life and Literature, demands a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill.

### Courses of Study

The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. (*Natural languages of Voice and Body.*)

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Commencement recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 40.)

### DRAMATIC ARTISTS

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student through technique is unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year with and without costumes.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Situation, Dialogue and Character. Characterization. 6. Shakespeare, Old Comedies. 7. Modern Drama. 8. Poetic Drama. 9. Life and Vaudeville Studies. 10. Stage Art. 11. Dramatic Action, Illusion, Art and Nature. 12. Dramatic Construction.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

## Courses of Study

### V. WRITERS

Courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in the style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of conversation and art and are applied to the writing of themes.

Results in Written English are secured as are results in Oral English,—by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. English. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

2. Style. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

### VI.

## SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with varying diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

## Courses of Study

### II. CLINIC FOR DEFECTIVE SPEECH

For years the School of Expression has been correcting defective speech by the methods of the School, with excellent results. We are glad to announce a Clinic in the school, with the following Consulting Physicians: Edward B. Lane, M.D., 419 Boylston Street, Boston; Isador H. Coriat, M.D., 416 Marlborough Street, Boston, Eliza Taylor Ransom, M.D., 197 Bay State Road, Boston, and Clara E. Gary, M.D., 416 Marlborough Street, Boston.

Cases requiring specific work in voice receive expert examination and diagnosis, and special training courses are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases. (See Special Circular.)

### III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes, laboratory work.

### IV. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

### PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS.

Arrangements made by those desiring to take only individual lessons or special subjects. Special groups of subjects may be taken.

Chorus work in public schools. Pantomime of musical drama.

### V. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings. (See Circular for Public School Teachers.)

### VI. HOME EXPRESSION — COURSES FOR MOTHERS

At the beginning of next year groups of courses will be arranged for those who wish to improve expression in the home. Such students can elect courses from other departments adapted to their needs, and for greater culture, such as courses in Art, Vocal Expression and Literature. In addition to these, special subjects will be arranged:

Courses: 1. Expression and Education in the Nursery. 2. Expression in the Home. 3. Conversation. 4. How to Interest and Entertain. 5. How to Awaken and Direct the Play Instinct.

### Courses of Study

#### VII. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics

#### VIII. PUBLIC SPEAKING

Special course in Public Speaking for men. (See Public Speaking Circular.)

#### IX.

Dramatic League courses for ladies, including the reading of plays, and dramatic criticism of plays.

#### X. PHYSICAL TRAINING.

Various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace. 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story-telling, Games, etc. 5. General training for children and adults. (See Organic Gymnastic Circular.)

#### XI. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

#### XII. HOME STUDIES AND BOOKS

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may also be mentioned. (See Home Study Circular and Morning League Circular.)

One of the aims in the founding of the School of Expression was to establish and secure better methods.

The work of the Book Department has resulted in the publishing of about fourteen volumes (circular on application). These books cover a great many phases of the work,—others are in preparation. They are published not with the view of making money, but as a part of the endeavor of the School of Expression to meet all the needs of this department of education, (special circular on application).

#### XIII. SUMMER COURSES

The Summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See December "Expression" for preliminary announcements; see March number for Summer Circulars.)

### **Courses of Study**

#### **XIV. ADJUNCTIVE COURSES**

**Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, Music, Singing and Stage Art.** (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression and receive extra and special training according to the principles of the School.

# SCHOOL OF EXPRESSION HORAR

	Monday	Tuesday	Wednesday
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English Story Telling ("Little Classics")
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English Literature and Expression Epochs of Literature
11	Harmonic Training (Program)	Dramatic Thinking (Shakespeare)	Voice Qualities (Problems ("Mind and Voice," Parts I, II, III))
12	Oral English — Narrative Poetry — Recitation	Oral English Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)
<b>* FIRST YEAR *</b>			
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression
10	Oral English Bible Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English — Problems ("Foundations of Vocal Expression")
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Oral English ("Imagination and Dramatic Instinct," Part II)
12	Harmonic Training Rhythm Co-operative Steps	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)
<b>SECOND YEAR *</b>			
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Recitation — Personation — Participation — Platform Art	Oral English — Literature and Expression
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomimic Problems
12		Oral English (as above)	Oral English — Problems
<b>SECOND (MIDDLE) YEAR *</b>			
9		Voice (Articulation) ("Mind and Voice," Parts I, II, III)	Program
10		Oral English — Reading ("Classics for Vocal Expression")	Art of Shakespeare (Dowden's "Primer")
11	<b>HOME STUDY</b>	Oral English — Personation and Participation	Oral English — Literature and Expression
12		Co-operative Steps — Elemental Actions — Rhythm	Elliptic Pantomime — Program
<b>THIRD YEAR *</b>			
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature — Method and Descriptive Style — Reading from Epochs of Literature	Co-operative Steps and Elemental Action
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime — Methods of Teaching	Oral English Criticism XIV — Platform Art
11	Literature and Art ("Browning and Dramatic Monologue")	Dramatic Thinking — Rehearsal — Characterization	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice
12	Oral English — Dramatic Modulation of Voice ("Classics")		Program — Elliptic Pantomime
<b>THIRD YEAR *</b>			
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature (as above)	
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime	
11	Criticism XVI — Unity	Methods of Teaching	<b>HOME DAY</b>
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization	
<b>FOURTH YEAR *</b>			
9	Co-operative steps	Oral English — Literature — Method and Descriptive Style	Co-operative Steps and Elemental Action
10	Elective	Co-operative Pantomime	Oral English Criticism XIV — Platform Art
11	Oral English — Literature and Expression Epochs of Literature	Modern Drama	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Construction (Text-book "Art of Playwriting")	Program — Elliptic Pantomime

\* Regular Courses, \$150 per year.

+ Special Courses, selected from Horarium, \$200 per year.

§ Electives outside of course for which stu-

IUM, \$ 1918-1919, FIRST HALF-YEAR

Thursday	Friday	Saturday	
<b>YEAR CLASS</b>			
Principles of Training	Oral English ("Foundations of Vocal Expression") - Problems		9
Voice and Oral English — Problems in Body and Voice	Tone Production ("Mind and Voice," Parts I, II, III)		10
Co-operative Steps Rhythm	Dramatic Thinking — Rehearsal — Farce Comedy	HOME STUDY	11
Rhetoric — Grammar — English	Recital		12
<b>SPECIAL COURSE</b>			
Principles of Training	Pantomimic Problems	Oral English — Monologue Spirit — Recitation	9
Voice and Oral English Problems in Body and Voice	Oral English Lyric Spirit — Elemental Praxis	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English ("Lessons in Vocal Expression") — Psychology of Vocal Expression Problems in Voice and Body	11
Dramatic Spirit — Prose (Dickens)	Recital		12
<b>SPECIAL COURSE</b>			
Principles of Training	Hortometric Gymnastics — Program	Oral English — Monologue Spirit — Recitation	9
Tone Production ("Mind and Voice" — Parts I, II, III)	Oral English — Vocal Expression — Elemental Praxis — Lyric Spirit	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English — Creative Thinking — Recitation	11
Dramatic Spirit (as above)	Recital	Problems in Voice and Body	12
<b>YEAR REGULAR COURSE</b>			
Principles of Voice ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression — The Novel	Adjunctive English	9
Action — Elliptic Pantomime	Dramatic Rehearsal	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Oral English — Speaking — Oratoric Spirit — Prose	Ability of Voice ("Mind and Voice," Part III)	Oral English ("Lessons in Vocal Expression") — Psychology of Expression	11
Co-operative Steps — Elemental Actions Rhythm	Recital	Problems in "Imagination and Dramatic Instinct," Part II	12
<b>SPECIAL COURSE</b>			
Voice — Resonance	Oral English — Literature and Expression — Epochs of Literature — Comparative Criticism (16th and 18th Century Drama)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12
<b>REGULAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Platform Art Life Sketches — Comedy	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12
<b>YEAR COURSE</b>			
Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Public Speaking and Oratory ("Spoken English") Elective	9
Action — Elliptic Pantomime	Impersonation — Platform Art	Dramatic Criticism — Characterization (Shakespeare)	10
Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Science of Speech (Bell's "Visible Speech")	11
Dramatic Construction Text-book "Art of Playwriting")	Recital		12

\* Tuition, \$50. Subject to change; especially at Second Half-Year when new courses are introduced  
ent is registered \$10 per hour for the year.

A man's reach  
Should exceed his grasp.  
— Browning

### SPIRIT OF THE SCHOOL

THE School not only prepares students for specific professions, but aims to develop intelligent manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, to awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and Expression, in the training of Voice and Body, in Conversations, and the various courses and studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

### SPIRITUAL CULTURE

Indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite realization of the beauty and dignity of human life.

Some of the courses given are:

1. Spiritual Ideals of the Poets.
2. Spiritual Ideals of Our Own Time and Their Expression.
3. Expression and Life.
4. The Relation of Art to Human Ideals and Experiences.

Spirit of the School

### Spirit of the School

#### PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary, platform art and dramatic interpretations, impersonations, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses suggested from or with the teachers.

Professional students during their senior years are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the Dean. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

#### METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal training.

The School is now recognized as the "fountain-head of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and are inconsistent with the ideals of the best modern education, are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine

### Spirit of the School

**expression. The School aims to supply a common lack in modern methods of education, takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.**

Students are made familiar with what master minds have expressed or recorded in science, art and religion, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

All are encouraged to express themselves in many ways,— to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

### THE PURPOSE OF THE SCHOOL IS TO EMPHASIZE THE SPOKEN WORD IN EDUCATION.

Some of the aims are:

1. The harmonious development of the individual.
2. The bringing students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of efficiency through self-study, and sympathetic identification.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.

### **Spirit of the School**

10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. Modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive action of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student when grounded in fundamental principles is given sufficient opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

Inalienable, the arch-prerogative  
When turns the right, act—  
Conceives, expresses, too.

Browning

## HISTORY AND ENDOWMENT

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation in 1873, organized as one of its departments a School of Oratory. In 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was then established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

## NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

## HISTORY AND ENDOWMENT

### WHY THE SCHOOL OF EXPRESSION SHOULD BE ENDOWED

The unique character of the work. It is doing a work which is not being done in any other institution.

The universal need of such a school.

The fact that the school is international. During the last five years it has averaged in all its terms over three hundred students from over forty states and five or six provinces of Canada, from Japan and from other foreign countries.

The school deserves a permanent endowment on account of the work it has done and is still doing.

It has trained all classes of speakers, teachers, lawyers, lecturers, statesmen and ministers. Missionaries have found here a technique of speaking. It gives professional training to teachers of speaking for universities, colleges, normal and high schools. The demand has exceeded the supply.

It has developed teachers of reading for all the lower grades.

It has aided by scientific methods all who have suffered from impediments of speech.

It has removed repressions and constrictions and has developed a higher freedom and culture in all classes.

It has found adequate methods for the improvement of the American Voice.

The School doubles the efficiency of speakers and professional men.

It trains all classes of teachers so that they are able to teach with greater economy of their physical strength, with more pleasure to students and with two-fold efficiency.

Its methods have been supplemented by original investigation of the methods of all ages, in all parts of the world. They have been recognized throughout the whole country as the most advanced.

As every profession needs a professional school, speakers of all kinds (and teachers of speaking) need professional headquarters where they may secure the most advanced methods.

Money given to the School of Expression will produce greater results and bring greater honor in proportion to the amount given, than contributions to any other institution in the country.

Négliger le style, c'est ne pas  
aimer assez les idées qu'on  
veut faire adopter aux autres.  
— Beranger

## REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these, in addition to the general requirements, must show ability for the particular aim chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice may be given, through Home Study, regarding their electives which will be helpful to them in their future work.

## REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms in the School of Expression), with entrance examinations

### Requirements for Admission

on same and before graduation must receive credit,\* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first-, second- and third-year groups, of courses. For terms for Special Courses, see p. 40.

### DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of points mastered and the degree of development attained.

1. General Culture Diploma Requires the mastery of first- and second-year work. (See Horarium, pages 28 and 29.)
2. Speaker's or Preacher's Diploma Requires the mastery of two years' work, elective. May be taken by college graduates in one year. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.
3. Teacher's Diploma Three years. This diploma calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students. (A. B. Degree may take the three years' course in two years.)
4. Public Reader's Diploma Two years† (special group of courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work.
5. Dramatic Diploma. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient, this course may be taken in two years with two Special Summer Dramatic Terms.

\*A point in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

†Subjects selected from First, Second and Third year regular courses

### **Requirements for Admission**

**6. Artistic Diploma** Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

**7. Philosophic Diploma** Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received in one year.

### **ASSOCIATES**

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School.

### **BOARD AND HOME\***

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward. War prices must be added to these.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the Office.

The placing of students in homes is supervised by the Dean, assisted by the Matron, and parents are advised to require their daughters to place themselves under the chaperonage of the Dean.

The School Studios offer to the students opportunities for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young women students are as well protected as in their own homes.

\*See page 44

### **Requirements for Admission**

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Dean of the School of Expression is in co-operation with the Boston Co-operative Registry for Students, formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested.

(See Announcement Circular.)

### **LIBRARY ADVANTAGES**

For collateral and extensive reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

### **CALENDAR**

The School year opens on the first Thursday in October each year (October 3, 1918) and closes on the second Friday in May (May 8, 1919). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a. m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a. m., Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is 2 to 3 p. m. daily, beginning September first.

## Requirements for Admission

### TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January—interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.) . . . . .	\$150.00
Each special diploma group of courses for each school year. (See Horarium.) . . . . .	200.00
Fee for Fourth year work . . . . .	50.00
Work chosen by subjects, one hour each week, for the year . . . . .	15.00
Four hours in one day, each week, for the year . . . . .	40.00
Any regular group of courses, one month . . . . .	25.00
Selected subjects chosen out of the course per hour by the year . . . . .	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular . . . . .	100.00
Home Study Course fee, for one year (see Home Study Circular) . . . . .	10.00
Diploma fee . . . . .	5.00
Extra examinations, each . . . . .	5.00
Preparatory Term (September), see Summer Circular . . . . .	30.00
Private Lessons, per hour . . . . .	2.00 to 15.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00

Adjunctive Courses according to work given.

For Summer Terms, see March "Expression."

Students who have paid \$450 for the Teacher's Diploma are charged no further tuition for the regular work. One-half regular rates for clergymen and theological students and their families. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

All School bills, including notes, must be paid before Diplomas are signed.

Application for Loan Scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates or refunds.

### **Requirements for Admission**

## **LOANS AND ASSISTANCE**

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the scholarships are:

### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

### **STUDENTS' SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

### **STUDENTS' SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

### **FORM OF A BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum

of ..... dollars,

for the purpose of .....

Signed,

## Requirements for Admission

### APPLICATIONS FOR TEACHERS

Institutions desiring teachers for permanent or temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection then made. No one is so competent to judge of the possibilities of the students as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

### LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution of this character. The studios and offices of the School are arranged especially to meet its needs in every way, and furnish attractive centers for the splendidly organized social and artistic life of the pupils.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

### **Requirements for Admission**

**Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.**

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to attend the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

## A UNIQUE INSTITUTION

(Reprint from a magazine article, May, 1909)

"In Copley Square, Boston, stand three buildings, lofty, imposing, inspiring, the influence of which is so far-reaching that it cannot be measured by any human standard—Trinity Church, the Public Library, and the School of Expression in the Pierce Building. It may seem declamatory to mention a school, carried on in rented studios, with institutions having magnificent buildings, the architecture of which is a glory to our city, but those who know this unpretentious School of the Arts of the Spoken Word know that it is exercising an influence, the extent of which can be realized only when compared with recognized standards of power.

"Crime and its cause has ever been a subject of inquiry by philanthropic societies, but only recently has one cause of crime been found to be the condition of student life in crowded cities.

"An earnest inquirer into this subject, after adequate investigation, reports that the School of Expression is better organized, and does more for its students along ethical lines, than any school or college in the city of Boston. In other words, hand in hand with the need for mental and professional development is the need for the development of the personality. In providing for the unfoldment of true artistic personality, the School of Expression, by a wise insight, laid the foundation of personal power in each individual student.

"A movement is afoot to open a Students' Club for Women Students in Boston. Everything this club offers to do for students from the philanthropic point of view, the School of Expression is now doing for its own students from the point of view of personal artistic attainment, in a degree adequate to the needs of its students, thus using the ounce of prevention before the need is made for a pound of cure.

"Perhaps one of the most interesting features of this oversight may be found in the system of private homes for students, instead of dormitories and boarding houses, and what at first students resented as excessive supervision is now appreciated, and parents and students are coming into cordial co-operation with the teachers, in full recognition of their wisdom.

"Another very noticeable feature of student life in the School of Expression is in the recognition of and provision for the exercise of the social instinct under normal conditions. To realize the beauty and success of the students' social functions one must be privileged to participate in them; mere words are inadequate to express how formality may be handled so as to make ease and freedom not only possible, but inevitable, without loss of dignity to the individual.

"Of course the literary and artistic spirit which pervades all the work of the School of Expression makes practical the high aims of personal culture which characterizes this unique institution.

### A Unique Institution

"A few years ago the announcement in the Catalogue that this school was not established for commercial ends was often sneered at, but the school has made good its claim and is a living example of the fact that ideals of life and art not conformable to commercial standards are not only possible in educational institutions, but necessary to moral sanity.

"'From within outward' 'Expression versus exhibition' 'Simplicity and truth rather than effect and tricks,' are the mottoes of the school, and make possible the life of the institution, which is becoming more and more a vital influence for good throughout the length and breadth of the land."



## STUDENTS, 1917-1918

### POST-GRADUATE AND FOURTH YEAR

Broadwell, Carrie (A. B. Tenn. F. Coll.), Franklin, Tenn.  
Bailey, Marion White, Egypt  
Cheever, Ada Marie, Malden  
Crutchett, Marian Lavinia,  
Armour, S. D.  
Hageman, Evelyn, Muncie,  
Ind.  
Plonk, Laura (A. B. Lenoir Coll.), King's Mt., N. C.  
Sherman, Margaret (A. B., B. U.), Appleton, Wis.  
Small, Lucy Putnam,  
Atlantic  
Sumpter, Marjorie, Malvern,  
Ark.  
Walsh, Gertrude, Springfield,  
Ill.  
Watson, James Fraughtman  
(B. A. Furman U.; B. D. Newton Theol. Inst.),  
Dillon, S. C.  
Widger, Eleanor, Brookline  
Zachery, Ruth, Louisville,  
Ky.

### THIRD YEAR

Adams, Elia Curtino, West Point, Ga.  
Brigham, Helen Pearl, Leominster  
Clifford, Mary Louise (A. B. Trinity Coll.), Lewiston, Me.  
Cunningham, Florence (A. B. Vassar Coll.), Gloucester  
Edwards, Mary, Waukegan,  
Ill.  
Farmer, Alia MacLeod, Boston  
Gingell, Martha Harriett,  
Torrington, Conn.  
Harris, Margaret Mary Burford, Versailles, Ky.

Hosford, Anna Willard (A. B. Western Reserve U.),  
Northampton  
Johnson, Amy Seely, Galva,  
Ill.  
Phillips, Ada Coates, Roxbury  
Ross, Veronica Elizabeth,  
Montreal, Can.  
Smaill, Edith Margaret,  
Wellesley  
Torres, Amelia Luiza, Brazil  
Waashburn, Irene Wight, New  
ton Centre

### THIRD YEAR SPECIAL

Bolton, Louise May, East Milton /  
Bogart, Olive, West Roxbury  
Dunson, Eula Bradford, La Grange, Ga.  
Cram, Amy Dean, So. Lyndeboro, N. H.  
Drysdale, Grace Meehan,  
Cambridge  
Fletcher, Ethel M. (A. B., B. U.), Boston  
Gregory, Leila, Lancaster,  
S. C.  
Gwathmey, Mary Taylor,  
Nashville, Tenn.  
Hayes, Bertha Gertrude,  
Dodge  
Jordan, Ada Frances, Auburn  
Me.  
Kinsman, Grace, Leominster  
Moody, Ruth S., Adams, N. Y.  
Nielsen, Hortense, Boston  
\*Owens, Clare Alice, Boston  
Rogers, Ruth Marie (Ph. B Univ. of Vt.), Burlington,  
Vt.  
Schnelder, Robert Waldo, Ft.  
Atkinson, Wis.  
\*Deceased

## Summer and Special Students -- continued

Schrottky, Oleda, Appleton,  
Wis.  
Smith, Lucy Louise,  
Memphis, Tenn.  
Smith, Marguerite, Dallas,  
Tex.  
Warner, Grace Muir (A. B.,  
N.Y. Univ.), E. Orange, N.J.

### SECOND YEAR

Kuennen, Eleanor Nell,  
Grand Rapids, Mich.  
Murphy, Jennie Beatrice,  
Brockton  
Rosa, Ellen Mary Toury,  
Boston  
Roberts, Blanche Baldwin,  
Springfield, O.  
Read, Eleanor Allen, Wor-  
cester  
Tuttle, Lucille, Chatham

### SECOND YEAR SPECIAL

Cohen, Bessie Lee, Sanders-  
ville, Ga.  
Field, Julietta Rue, Cleve-  
land, O.  
French, Josephine Barber,  
Akron, O.  
Gilbert, Harold Huthnane,  
Winnipeg, Can.  
Grayson, Ellen Vaughan Kirk,  
Moosejaw, Sask.  
Grayson, Ethel Kirk (M. A.  
Univ. of Manitoba), Moose-  
jaw, Sask.  
Ingram, Elizabeth, Bolivar,  
Tenn.  
Lees, Annis Garrison, Juni-  
ata, Pa.  
Locke, Barbara Beach, Sioux  
Falls, S. D.  
McComas, Selma, Glasgow,  
Ky.  
Nelson, Coma, Wichita Falls,  
Tex.  
Norton, Annie Laurie, Mid-  
way, Ala.  
Shands, Coris Anne, Green  
Cove Spring, Fla.

Webb, Effie Pearle, White-  
ville, Tenn.  
Werner, Ellie K., Oshkosh,  
Wis.  
Wilbur, Annie Maude (A. B.  
Greenville Woman's Coll.),  
Greenville, S. C.

### SECOND YEAR ELECTIVE

Burdett, Sylvia Strong, New-  
ton Centre  
Meek, Beryl, Marietta, Ill.  
Mitchell, Gladys Esther, Oak-  
land, Me.  
Peacock, Virginia, Saranac  
Lake, N. Y.  
Plonk, Carl Alexander, King's  
Mt., N. C.  
White, Una Goodell, Concord,  
N. H.

### FIRST YEAR

Bryan, Laurie Elizabeth,  
Allendale, S. C.  
Chalmers, Frances Isabel,  
Allston  
Cooper, Marie, Fond du lac,  
Wis.  
Giles, Harold Bertram, Au-  
burndale  
Guthrie, Ruth Titus, So.  
Boston  
Hoyt, Alice Hortense,  
Swampscott  
Keys, Mary Olive, Norfolk,  
Va.  
Marshall, Rosa Olga,  
Topeka, Kans.  
McKee, Annie Lovina, Ames-  
bury  
Orem, Dean Chester, Bright-  
on  
Plaisted, Ardelle May, Lowell  
Rhea, Frances Preston,  
Shows, Tenn.  
Saunders, Effie Chandler,  
Watertown  
Stevens, Ruth, Exeter, N. H.

**Summer and Special Students - continued**

Sullivan, Helena M.,  
Taunton  
Whipple, Hazel Dell, Ottawa,  
Kans.

**FIRST YEAR SPECIAL**  
Byrne, Marie Josephine,  
Cleveland, O.  
Hanna, Helen Elizabeth,  
Bellevue, Pa.  
Holt, Florence Anna, Provi-  
dence, R. I.  
Magoon, Ellen Colby (A. B.  
Mt. Holyoke Coll.), Lan-  
caster, N. H.

Reicherter, Grace, Silver  
Lake, Kans.  
Roberta, Anna Lee, Eminence  
Ky.

**FIRST YEAR ELECTIVE**  
Curry, Gladys Banning,  
Boston  
Hare, Jenny Olivia, Wynne,  
Ark.  
Hubbard, Dorothy Lilyan,  
Bronxville, N. Y.  
Jecusaco, Elizabeth, Ansonia,  
Conn.  
Moore, Ellen Olmstead, Ap-  
leton, Wis.

## SUMMER AND SPECIAL STUDENTS

- Adams, Emma Sellew, Gorham, Me.  
Adelson, Florence Beatrice, Dorchester  
Ader, Olin Peter (B. D. Vanderbilt U.), Asheville, N. C.  
Allen, Anna H., Boston  
Amos, Pauline H. (A. B. Hagerman Coll.), Flemingsburg, Ky.  
Andrews, Mary Elizabeth, Lynn  
Archambault, George Ernest (A. M., St. Mary's U.), Pawtucket, R. I.  
Auld, Grace, Granger, Wash.  
Back, Percy W., Somerville  
Baker, Bertha, Brunswick, Ga  
Beals, Bernice May, Lawrence  
Beardsley, Edna May, Akron, O.  
Berman, Lillian R., Dorchester  
Bete, Channing Lindquist, Stoughton  
Birmingham, Anna J., Brooklyn, N. Y.  
Birmingham, Frances A., New York, N. Y.  
Blanton, Gussie Freida, Chattanooga, Tenn.  
Blume, Florence Staples, So. Hanson  
Bowman, Horace, Topeka, Kans.  
Brady, King, Somerville  
Braun, Milton Lau (B. A. Wake Forest Coll.), Asheville, N. C.  
Brazeau, Henrietta C., Pawtucket, R. I.  
Brennan, Maude E., Roxbury  
Bridgers, Annie Preston (B. A. Smith Coll.), Raleigh, N. C.  
Brown, George A., Balboa Heights, Canal Zone  
Brown, Margaret, Rochester, Ky.  
Buchanan, Iona, Topeka Kans.  
Burnham, Dorothy, Waltham  
Busker, Jeanette, Boston  
Cain, Walter Stephen, Asheville, N. C.  
Callender, Marguerite Marlowe, Greencastle, Ind.  
Campbell, Nina B., Topeka, Kans.  
Carrick, Florence May, Jersey City, N. J.  
Carroll, Mary Stuart (A. B. Randolph-Macon Coll.), Houlton, Me.  
Cassidy, Margaret Louise, Brookline, Mass.  
Cato, Mary Creath (B. L. Nashville Bible Sch.), Lebanon, Tenn.  
Cavanaugh, Mary Wilhelmina, Dover, N. H.  
Chapman, June R., Topeka, Kans.  
Charm, Evelyn Hannah, Dorchester  
Charm, Irving, Dorchester  
Clayton, Frances Lindley, Canton  
Combs, Thelma Marie, Beckley, W. Va.  
Countway, David L., Cambridge  
Covin, Julia, Chelsea  
Crosskill, Mary Edith, Medford  
Cyganiak, Leo, New York, N. Y.  
Darragh, Helen M., Brookline  
Dauerty, Cora Leland, Columbus, N. J.  
Dauerty, James Shackleford (A. M. Princeton U., Columbus, N. J.)  
Davidson, Mrs. Herbert C., New York, N. Y.  
Day, Catherine, Dorchester

## Summer and Special Students - continued

- Deacon, Mary J., Mt. Holly,  
N. J.  
Deverell, Sara, Lapeer, Mich.  
Dickinson, Elizabeth Valen-  
tine (A. B. Judson Coll.),  
Birmingham, Ala.  
Dixon, Ella, Melrose  
Dow, Blanche Hinman (A. B.  
Smith Coll.), Gallatin, Mo.  
Duclos, Louise Mabel, New-  
ton Centre.  
Duggan, Josephine Mary,  
Brookline, Mass.  
Dunbury, Carl Francis (A. B.  
Boston Coll.), E. Weymouth  
Eckert, William H., Colum-  
bus, O.  
Ellertsen, Gertrude C., Roe-  
lindale  
Emond, Matilda Lydia,  
Kingston  
Epstein, James A., Malden  
Ervin, James Osborne, Ashe-  
ville, N. C.  
Esseilstyn, Florence C., Sche-  
nectady, N. Y.  
Estabrook, Nellie Louise,  
Westminster  
Everingham, Ethel, Topeka,  
Kans.  
Fenelon, Eleanor Cecelia,  
Harrisburg, Pa.  
Ferguson, Annie Louise, Bos-  
ton  
Fernandez, Mrs. José, New  
York, N. Y.  
Field, Ruth, Manhattan,  
Kans.  
Finneran, Mary F., Jamaica  
Plain  
Fitz Gerald, Kathryn,  
Watertown  
Flagg, Edna C., Melrose  
Highlands  
Fleet, Constance Frances,  
Cambridge  
Flynn, Walter Leo Anthony  
(A. M., St. Mary's Sem.),  
Providence, R. I.  
Foley, John J., Lynn  
Ford, Annie H., Roxbury  
Foster, Catherine S., Newton  
Highlands  
French, George H., No. Attle-  
boro  
Frisius, Agnes (B. L., U. of  
Calif.), Los Angeles, Cal.  
Fullerton, Marie, San Fran-  
cisco  
Gaetz, Wilfred Freeman,  
Woodstock, Ont.  
Galassi, Pasquale, Boston  
Gammon, Evelyn Lizzie,  
Wellesley  
Gerrish, Gertrude Kellogg,  
Portland, Me.  
Gietzen, Louise, Boston  
Gilmartin, May E., Charles-  
town  
Goldberg, George, Far Rock-  
away, L. I.  
Goldman, Evelyn, Chelsea  
Grover, Charles Strauder,  
Brookline  
Hackett, Irene A., Brooklyn,  
N. Y.  
Hamblett, Maria Augusta,  
W. Somerville  
Hanley, Bernard T., New  
Orleans, La.  
Harsh, Alice Le Sueur (A. B.  
Smith Coll.), Birmingham,  
Ala.  
Hatch, Doris Alberta, Malden  
Hayes, Clyda, Camilla, Ga.  
Hays, Elizabeth, Rochester,  
Ky.  
Henderson, Wilma, Wayland  
Hession, Marguerite, Wal-  
tham, Mass.  
Hewins, Miriam Virginia,  
Watertown  
Hiltz, Leona Crowell, W.  
Somerville  
Hoche, Genevieve,  
Dorchester  
Holden, Mary Therese, Rox-  
bury

Summer and Special Students continued

- Homans, Harriette M., Gloucester  
Honor, Daniel, Roxbury  
Honors, Dorothy Drew, Swampscott  
Hughes, Anna Veronica  
Hughes (D. M. D. Tufts Coll.), Roxbury  
Hurley, Margaret, Fall River  
Huston, Thelma Bernice, Topeka, Kans.  
Hurley, Elinor Katharine, Montreal, P. Q.  
Hymoff, Grace, Dorchester  
Jackson, Fern (Ph. B. U. of Chicago), Fond du lac, Wis.  
Johnson, Bertha, Topeka, Kans.  
Ether Caroline Johnson A. B. Wellesley), Needham  
Johnstone, Bessie Newell, Medford  
Jones, Margaret (A. B. Southern U.), Greensboro, Ala.  
Jones, Pattie, New Boston, Tex.  
Kelleher, Nora Elizabeth, Somerville  
Kimball, Rachel Carlton, Newton Highlands  
Klous, Rose, Brookline  
Kornfeld, Lillian S., Newtonville  
Krebs, Stanley, New York, N. Y.  
Kudyk, John, New York, N. Y.  
Kus, S. C., New York, N. Y.  
LeCain, Clifford S., Winthrop Ledgerwood, Alta, Topeka, Kans.  
Leffany, Inez, Topeka, Kans.  
Leonard, Alice C., Jamaica Plain  
Levick, Alfred Tennyson, Chelsea  
Lewis, Minnie, Reading  
Liddon, Eloise (A. B. Woman's Coll. of Ala), Malone, Fla.  
Lytle, Jessie Frances, Mentor O.  
Macdonald, John James, Roslindale  
Macdonald, Kathleen, New York, N. Y.  
Margolis, Minnie, Chelsea  
Martin, Henry O. (S. T. B. Boston U.), Brookline  
MacLeod, Mary Augusta (A. B. Queen's U.), Goderich, Ont.  
Mahon, Dorothy (A. B. Greenville Woman's Coll.), Greenville, S. C.  
Matthews, Mary Elizabeth, Dorchester  
Maxwell, Clarence Nathan, Clyde, N. C.  
Mayer, Emil, Long Island, N. Y.  
McCord, Florence, Topeka, Kans.  
McGrath, Francis Joseph, Peace Dale, R. I.  
McKenna, Rebecca, Weston  
McKenney, Alma Rankin, Taunton  
McRae, Maggie, Camilla, Ga.  
Meadows, Elise (B. L., U. of Tenn.), Loundesboro, Ala.  
Meier, Franz Carl Max, Wrentham  
Menninger, Almira (B. A., Mt. Holyoke Coll.), Richmond Hill, N. Y.  
Merkel, Ida, Mentor, O.  
Metcalf, Katharine, Boston  
Miller, Susan Webster, East Boston  
Miz, Mrs. B. D., Topeka, Kans.  
Mollenkamp, Emma Scholle, Huntsville, Ala.  
Moore, Anna Florence, Palmyra, Mo.  
Moran, Helen Frances, Boston  
Motta, May, Mexico City, Mex.

Summer and Special Students continued

- Murphy, William, New York,  
N. Y.
- Murray, Anna Marie,  
Jamaica Plain
- Mysed, Jennie, Dorchester,  
Mass.
- Nash, Lucia Bradford, So.  
Weymouth
- Naylor, Roy, Topeka, Kans.
- Neelia, Virginia McAfee, To-  
peka, Kans.
- O'Brien, Angela Mae, Day-  
ton, O.
- Offield, Robert Lang, Fair-  
mount, W. Va.
- Olivier, Lena Violet, Cam-  
bridge
- Olsen, Agnes Ruth, Roxbury
- Ondricek, Margaret, Boston
- Owens, Ethel, New York, N. Y.
- Palmer, Edward A., Melrose
- Palmer, Edward Everett, Jr.,  
Wollaston
- Palmer, John Marsh,  
Wollaston
- Peabody, Lucy G., Boston
- Pearson, Milo E. (M. A.,  
Trinity Coll.), B. D., Yale  
Div. Sch.), Brockton
- Peters, William Deedrick (B.  
A.), Asheville, N. C.
- Petteys, Io, Topeka, Kans.
- Pierce, Marion, Hyde Park,  
Mass.
- Plett, Louise W., So. Boston
- Price, Brazzie Deal (A. B.,  
Central Coll.), Tuscaloosa,  
Ala.
- Quintard, Annie May Niel-  
sen, Boston.
- Ramsaur, William H. (A. B.,  
Univ. of N. C., B. D. Phila.  
Div. Sch.), China Grove,  
N. C.
- Reardon, Marie Catherine,  
Newtonville
- Rector, Randolph (Ph. B.  
Denison U.), Pawtucket,  
R. I.
- Reid, Addie May, Cambridge
- Richardson, Marion Isabelle,  
Haverhill, Mass.
- Richardson, Persia Annie,  
Somerville, Mass.
- Riedelbauch, Charlotte,  
Chicago, Ill.
- Riley, Esther Catherine,  
Brookline, Mass.
- Robinson, Flora Merle, Bain-  
bridge, Ga.
- Robinson, Henrietta, Me-  
thuen, Mass.
- Rock, Pearl, New York, N. Y.
- Sanford, Lewis Welton, Wal-  
pole, N. H.
- Sanger, Alice, East Boston
- Savvidis, Antonius Panayo-  
ten (Ph. D. Harvard), Rob-  
ert College, Constantinople
- Sears, Mary A., Boston
- Seiferth, Fanny C., New  
Orleans, La.
- Shaw, Marion Ethel, Croy-  
don, N. H.
- Shuster, Margaret, Cam-  
bridge
- Silverberg, Miriam G., Boston
- Singiser, Romaine Wiley (A.  
B. Dickinson Coll.), Car-  
lisle, Pa.
- Sister M. Aloysia, Chicago,  
Ill.
- Sister Alphonsa, Springfield,  
Ill.
- Sister Dominica Borgerding  
(A. B., St. John's U.), St.  
Joseph, Minn.
- Sister Mary Elizabeth, Bur-  
lington, Vt.
- Smith, Channing, Cherry  
Valley, Leicester
- Smith, Grace Quincy, Mem-  
phis, Tenn.
- Smith, Olive Cornelius, W.  
Somerville
- Souweine, Celestine, New  
York, N. Y.

## Summer and Special Students — continued

- Stimpeon, Grace I., New York, N. Y.  
Stone, Helen M., Windsor, Vt.  
Stuart, Mrs. G. M., Newton Centre  
Swazey, Adelaide Angeline, Lincoln, Me.  
Swenerton, Ralph Kells (B.D. Victoria Coll.), Wainwright, Alberta  
Szathmary, Helen, Chelsea Taylor, Arnold Flint, Newton Centre  
Thomas, Willie Duane, Thonotosassa, Fla.  
Thorne, Mrs. S. J., New York, N. Y.  
Thorpe, Mrs. L. G., Topeka, Kans.  
Traeger, Elea H., Philadelphia, Pa.  
Trask, Elizabeth V., W. Somerville  
Trull, Lewis, Brookline  
Tucker, Helen Augusta (A. M. Columbia), Avon  
Turner, Bernice Elizabeth, Asheville, N. C.  
Vache, Marie A., New York, N. Y.  
Van Ness, Mrs. Paul, Topeka, Kans.  
Walsh, Marie J., Dorchester Washington, Essie Lucille, Jacksonville, Fla.  
Waters, Simon, Boston, Mass.  
Wells, Cora, Brownwood, Tex.  
Wentworth, Marjorie Knowles, Newton Highlands  
West, Clara Lucille, Newton Wheat, Clara Seay, Dallas, Tex.  
Wheeler, Harold Bunnell, New York  
Whitley, Ruth, Wendell, N. C.  
Whitmire, Mrs. G. W., Scooba, Miss.  
Williams, Ellen Elizabeth (A. B. Smith Coll.), Brookline  
Wolfson, H. A., Cambridge  
Woodman, Francia Call (B. A. Harvard), Boaton  
Wrenn, Arthur Philip, West Lynn  
Wyche, Caro, Prosperity, S.C.  
Young, Ann, Burkville, Ala.

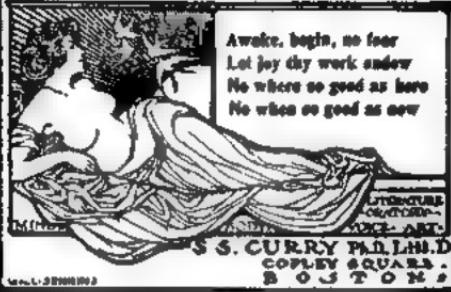




# EXPRESSION

OFFICIAL ORGAN  
OF THE

## SCHOOL OF EXPRESSION



Vol. XXVII No. 1 June, 1919  
ANNUAL CATALOGUE

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**SCHOOL OF EXPRESSION**

**PIERCE BUILDING  
COPLEY SQUARE  
BOSTON**

"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

SIR HENRY IRVING,  
In address at the reading given for the School, 1888.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,  
Dean of the University of Chicago, in "The World To-day."

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

DR. LYMAN ABBOTT,  
From a review in the "Outlook" of "Imagination and Dramatic Instinct."

But welle to saye, and so to meane,  
That sweete accordis is seldom seene.  
— Sir Thomas Wyatt.

# Annual Catalogue of the School of Expression



*From a sketch by E. H. Garrett*

Pierce Building, South Corner of Copley Square, Opposite the Public Library  
Home of the School of Expression  
Offices and Studios Occupy Almost the Entire Third Floor (Elevator)

Boston  
Offices, Rooms 301-321 Pierce Building  
Copley Square

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Art is nature made by man  
To man the interpreter of God.  
- Owen Meredith.

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Yonkers, N. Y.

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Wm. H. Greaves, A.B., University of Toronto, Toronto, Can.  
Arthur P. Priest, Seattle, Washington

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Edwin Markham	Thomas Allen

Man can give nothing  
To his fellow-man  
But himself  
— Schlegel.

## TEACHERS

### Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Speaking, Newton Theol. Inst., 1884-1919; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), etc. Author of "Province of Expression," "Mind and Voice," "Foundations of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct," "Vocal and Literary Interpretation of the Bible," "Browning and the Dramatic Monologue," "Spoken English," "The Smile," "How to Add Ten Years to Your Life," "Hints to Officers on Giving Commands," etc.

Editor of "Classics for Vocal Expression," "Little Classics for Spoken English," etc.

### Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative, Platform Art and Literary Interpretation.

Director of Dramatic Term; Teacher of Creative Thinking, Platform Art, Literary Interpretation and Intensive Study of Literature, Action, Pantomime, Voice and Vocal Expression.

### Edward A. Thompson, A.B.

Artistic Diploma, School of Expression, 1914.

Instructor in Vocal Training.

### Mary Wilkinson Wadsworth

Teacher's Diploma, School of Expression, 1897.

Assistant in Vocal Expression and Narrative Poetry.

### Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Chalif School of Dancing, 1909.

**Head of Department of Organic Gymnastics; Assistant in Rhythmic Co-operative Steps.**

**Mary Frances Finneran**

Teacher's Diploma, School of Expression, 1919.  
Instructor in Phonetics and Articulation.

**James A. Verburg, A.M.**

Teacher's Diploma, School of Expression.  
Teacher of Speaking.

**Veronica E. Ross**

Teacher's Diploma, School of Expression, 1918.  
Instructor.

**Ala M. Farmer**

Teacher's Diploma, School of Expression, 1918.  
Assistant in Voice and Impediments of Speech.

**Pauline Sherwood Townsend**

Director of Pageants.  
Dramatic Diploma, School of Expression, 1906; Philosophic Diploma, 1919; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

**Lewis D. Fallis, A.B.**

Teacher's Diploma, School of Expression, 1911.  
Director Dramatic Rehearsals; Stage Director, Summer Terms.

**Clare Dudley Buck**

Teacher's Diploma, School of Expression, 1915. Philosophic Diploma, 1916.  
Assistant in Summer Terms.

**May Hollingsworth**

Teacher's Diploma, School of Expression, 1914.  
Assistant in Vocal Expression; also in the Summer Terms.

**Nixon Waterman**

Poet, Lecturer and Interpreter of Poetry. Author of "A Book of Verses," "In Merry Mood."

**Denis McCarthy**

Poet. Lecturer and Interpreter of Poetry.

**Nathan Haskell Dole, A.M.**

Lecturer and Interpreter of Poetry.

**Edwin Markham**  
Lecturer and Interpreter of Poetry.

#### MEDICAL ADVISERS

Dr. Eliza T. Ransom, 231 Bay State Road, Boston.  
 Dr. Charles L. Pearson, 583 Beacon Street, Boston.  
 Dr. Eugene E. Everett, 427 Marlboro Street, Boston.  
 Dr. Herbert D. Boyd, 687 Boylston Street, Boston.

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#### LECTURES AND RECITALS, 1918-1919

- Oct. 3 — Reading from his own poems by Mr. Nixon Waterman
- Oct. 11 — Recital, Patriotic
- Oct. 18 — Recital, Students
- Oct. 22 — Recital, Patriotic
- Oct. 24 — Recital, Dramatic
- Oct. 25 — Recital, Dramatic
- Oct. 29 — Recital, Students
- Nov. 5 — Recital, Students
- Nov. 7 — "The Man Who Went" (W. A. Tremayne)  
Edward A. Thompson, A. B.
- Nov. 8 — Recital, Students
- Nov. 14 — "The Great World War" Illustrated Lecture  
Mr. J. K. Lacock
- Nov. 15 — "A Day in a Soldier's Life" Stereopticon talk  
Mr. Fred Stephenson, Camp Entertainment Director at  
Camp Devens, Mass.
- Nov. 11 — Recital, Short Stories
- Nov. 19 — Recital, Students
- Nov. 26 — Recital, Dramatic
- Nov. 29 — Recital, Students
- Dec. 3 — Recital, Students
- Dec. 5 — "Jeanne d'Arc" (Percy Mackaye)  
Julia Rogers Beach  
(Public Readers Diploma '12)
- Dec. 6 — "The Girls Over Here." One Act Play  
(Y. M. C. A., Camp Devens, Mass)
- Dec. 12 — Miscellaneous Program.  
Mrs. Elizabeth M. Taber (P. R. D. '16)
- Dec. 13 — Recital  
Miss Lucille Brawner  
Edward Abner Thompson, A. B.  
(Y. M. C. A., Camp Devens, Mass)
- Dec. 17 — Christmas Recital

- Dec. 19 — Recital by Mrs. Hortense Harmon  
 (Teacher's Diploma, '13)
- Dec. 20 — Recital  
 Elizabeth M. Taber (P. R. Diploma '16)  
 (Y. M. C. A., Camp Devens, Mass.)
- Dec. 27 — "A Christmas Carol" (Charles Dickens)  
 Miss M. C. Hutchinson  
 (Y. M. C. A., Camp Devens, Mass.)
- Jan. 3 — Recital by Mrs. Hortense Harmon  
 (Y. M. C. A., Camp Devens, Mass.)
- Jan. 6 — Current Events. Lecture by Miss Lucy C. Peabody
- Jan. 9 — Recital, Short Stories
- Jan. 10 — Recital by Miss Myrtle Weldon  
 (Y. M. C. A., Camp Devens, Mass.)
- Jan. 14 — Recital, Dramatic
- Jan. 16 — "Scribbles in Stone." (Chautauqua Lecture)  
 Mr. Joel W. Eastman, LL. B
- Jan. 17 — Recital, Students
- Jan. 17 — Recital, Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Jan. 21 — Recital, Students
- Jan. 23 — "Disraeli" (Louis N. Parker)  
 Edward Abner Thompson, A. B.
- Jan. 23 — Recital, Students
- Jan. 24 — Recital, Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Jan. 28 — Recital, Short Stories
- Jan. 30 — "Overseas Program"  
 Miss Edith Meek (Public Reader's Diploma '17)
- Jan. 31 — Recital by Miss Mary Frances Hays  
 (Y. M. C. A., Camp Devens, Mass.)
- Feb. 4 — Recital, Dramatic
- Feb. 6 — Dickens Recital
- Feb. 7 — Recital, Students
- Feb. 7 — Recital, Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Feb. 11 — Recital, Students
- Feb. 13 — Recital, Short Story
- Feb. 14 — Recital, Students
- Feb. 14 — Recital, Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Feb. 18 — Recital, Dramatic
- Feb. 20 — Recital, Students
- Feb. 21 — Lowell Centennial Celebration
- Feb. 25 — Recital, Students
- Feb. 26 — Current Events. Lecture by Miss Lucy C. Peabody
- Feb. 28 — Recital, Students

- Feb. 28 — "In the Spring a Young Man's Fancy." A one act play  
 (Y. M. C. A., Camp Devens, Mass.)
- Mar. 4 — Recital, Dramatic
- Mar. 6 — Current Events. Lecture by Miss Lucy C. Peabody
- Mar. 7 — Recital, Students
- Mar. 7 — Recital, Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Mar. 11 — Recital, Students
- Mar. 13 — "Hiawatha" (with music)  
 Mr. Edward Abner Thompson, A. B.
- Mar. 14 — Recital, Students
- Mar. 15 — Current Events  
 Lecture by Miss Lucy C. Peabody
- Mar. 20 — Recital, One Act Plays
- Mar. 21 — Recital, Dramatic
- Mar. 25 — Recital, Students
- Mar. 27 — Recital, Dramatic
- Mar. 27 — Recital Students  
 (Y. M. C. A., Camp Devens, Mass.)
- Apr. 1 — Recital, Students
- Apr. 3 — "The Maker of Dreams" (Oliphant Down)  
 Miss Coris Shands
- Apr. 4 — Recital, Students
- Apr. 4 — "Hiawatha," by Mr. Edward Abner Thompson, A. B.  
 (Y. M. C. A., Camp Devens, Mass.)
- Apr. 5 — "The Rose Garden Husband" (Margaret Widdemer)  
 Miss Mary Frances Hays
- Apr. 7 — Talk on his experiences as a Y. M. C. A. Secretary in  
 France  
 Joseph H. Armburst, A. B. (Speaker's Diploma '17)
- Apr. 10 — "A Bit o' Love" (John Galsworthy)  
 and  
 "Seventeen" (Booth Tarkington)  
 Miss Lucille Walker
- Apr. 11 — Recital, Student  
 (Y. M. C. A., Camp Devens, Mass.)
- Apr. 12 — Recital, Dramatic
- Apr. 15 — Dickens Recital
- Apr. 16 — Recital  
 Miss Lulu R. Walton
- Apr. 22 — "A Bit o' Love" (John Galsworthy)  
 Miss Florence Holt  
 "Prunella" (Laurence Housman and Granville Barker)  
 Miss Lucille Tuttle
- Apr. 24 — "Quality Street" (J. M. Barrie)  
 Miss Catherine Jane Pierce, A. B.

- Apr. 26 — "The Country Cousin" (Booth Tarkington and Julian Street)  
 Miss Jennie Beatrice Murphy
- Apr. 28 — "Mice and Men" Madeline Lucette Ryley  
 Miss Ora Williams, A. B.  
 (Haynea Hall, Franklin Square House)
- Apr. 29 — "The Poor Little Rich Girl" (Eleanor Gates)  
 Miss Ruth Guthrie  
 "The Butterfly" (Dana Burnett)  
 Miss Helen Farrington
- May 1 — "The Sidhe of Ben Mor" (Ruth Sawyer)  
 Miss Marie Cooper  
 "Behind the Beyond" (Stephen Leacock)  
 Miss Jenny Hare
- May 2 — "An Incident in the Life of Abraham Lincoln" (Winston Churchill)  
 Miss Grace Reicherter  
 (Town Hall, Templeton, Massachusetts)
- May 2, 12 — Recital, First Year Class  
 8 — Senior Recital
- May 4 — Baccalaureate Exercises. "In the Beginning — God"  
 President Curry
- May 5 — Recital Jacob Sleeper Hall
- May 6 — Annual Banquet of the Alumni Association  
 Hotel Westminster
- May 7 — "Tomorrow" (Percy MacKaye)  
 Miss M. C. Hutchinson
- May 8, 10:30 — Graduating Exercises  
 4 — Reception of the Trustees and Teachers  
 7 — Annual Meeting of the Alumni Association
- May 9 — Closing Lesson
- May 10 — Recital by the Children's Class

To know the truth  
It is necessary to do the truth.  
—Maudslay.

## COURSES OF STUDY

THE work of each student of the School of Expression is arranged after a study of his possibilities and his primary needs. All regular courses include development of mind, body and voice. Also, students from the first, study literature, poetry and art through interpretation and artistic endeavor. They are given studies and contact with people to develop the social and sympathetic instincts. Early in their course students begin work which prepares them for professional attainments. Later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

All regular courses include some studies and experiments in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) Literature and Art; (4) Philosophy of Expression; (5) Professional Work; (6) Special Courses for all needs. A synopsis of the specific courses under each of these groups follows:

### I

#### GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

The training of co-ordination of voice, body and mind are first assigned as an inductive method of self-study. Oral expression is used as a test of right conditions for creative activity.

In all cases it is the endeavor to secure personal unfoldment to achieve professional attainment.

#### I. VOCAL EXPRESSION

Vocal Expression or Spoken English centers in the manifestation of the processes of thinking and feeling through natural voice modu-

lations. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural signs of voice modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in all speech. The courses in Vocal Expression begin with attention, observation, discrimination, impression, the establishment of a logical method through conversational form. These are co-ordinated with the more spontaneous actions of being, such as imagination and intensifying the individual feeling.

The Inductive Studies of the courses in Vocal Expression are such as to prevent imitation or a mechanical application of rules, and to lead the student to find the laws of his own being and to become more original, natural and effective.

**First Year:** 1. Foundations of Expression. 2. Elements of Vocal Expression.

**Second Year:** 3. Logic of Vocal Expression. 4. Imagination.

**Third Year:** 5. Harmony in Vocal Expression. 6. Imagination and Dramatic Instinct co-ordinated with Story-telling, Discussions and other courses as well.

**Fourth Year:** 7. Psychology of Vocal Expression. 8. Unity and Harmony.

## II. THE TRAINING OF THE VOICE

The method of Vocal Training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by natural exercises. Mechanical and imitative effects of voice are avoided. Individuals are trained according to their own peculiarities. Voice conditions in Vocal Training are made the basis of voice modulations in Vocal Expression.

**First Year:** 1. Primary Qualities of Voice. 2. Inductive Studies of Voice Conditions. 3. Co-ordination of Voice Conditions with Voice Modulations. 4. Phonology.

**Second Year:** 5. The Principles of Vocal Training. 6. Emission of Voice. 7. Agility of Voice. 8. Pronunciation.

**Third Year:** 9. Resonance. 10. Flexibility of Voice. 11. Dramatic Modulations of Voice. 12. Visible Speech or Voice and Articulation.

**Fourth Year:** 13. Review Courses and General Principles of Voice Control.

## III. TRAINING OF THE BODY

Careful study and development of the conditions of the body are necessary to adequate expression. Special exercises are given for normal adjustment and health, and careful distinction is made between ordinary so-called physical training and the harmonic, expressive training of the body. The poise, grace and flexibility

of the body receive careful attention. Growth is stimulated by development.

**First Year:** 1. Principles of Training. 2. Harmonic Gymnastics.

**Second Year:** 3. Psychological or Inductive Pantomime. 4. Co-operative Training.

**Third Year:** 5. Co-ordination and Unity. 6. Rhythmic and Melodic Training of the Body.

#### IV. PANTOMIMIC EXPRESSION

The fundamental character of action as a language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right control and uses of the voice, is made the basis of developing higher unity not only in man's three primary languages — words, tones and actions — but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of these three languages are studied and their true co-ordination and unity developed.

**First Year:** 1. Pantomimic Introduction. 2. Primary Studies in Dramatic Action.

**Second Year:** 3. Manifestative Pantomime. 4. Representative Pantomime. 5. Pantomimic Illustrations.

**Third Year:** 6. Unity in Action. 7. Dramatic Action.

**Fourth Year:** 8. Gamuts of Pantomime. 9. Characterization. 10. Pantomime of Musical Drama.

#### II

#### CREATIVE EXPRESSION

From the beginning, creative work is required of students in conversation, discussions, impersonations, spoken and written literary or dramatic interpretations. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses.

#### V. CONVERSATIONS

Students present in conversation or discussions subjects directly connected with their work in literature. (See III; also Speaking.)

**Courses:** 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

#### VI. INDUCTIVE STUDIES IN EXPRESSION

Short passages of best literature, interpreted in Spoken English by students in order to stimulate creative thinking.

**Courses:** 1. Reading. 2. Transitions in Expressions. 3. Har-

monic Studies. 4. Pantomimic and Dramatic Illustrations. (See also Courses in Speaking.)

## VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's aims, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage further study.

1. Junior Criticism. First year criticism centers in awakening the student's powers, in securing creative thinking and expression by co-ordinating logical instinct with spontaneity.

2. Second Year Criticism. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. Senior Criticism. Comparison of the lyric, epic and dramatic spirit as found in monologue, impersonation, and various forms of histrionic expression. Necessity of suggestion; the creative instincts; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. Post-graduate Criticism. (See Professional Courses.)

## VIII. WRITTEN EXPRESSION

Written English is co-ordinated with Spoken English. Students are required to write to distinguish the differences in style.

1. Themes. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience.

2. English. Literary creation. The writing of stories, poems, and essays. Expression of thought, feeling, and imagination obtained through words.

3. English Words. The nature of words. Studies in etymology. Written exercises introduced for improvement of the student's vocabulary.

4. Style. Written and spoken styles contrasted. Spirit and individual peculiarities of authors; general qualities of style; the laws of expression as applied to words.

## III

### LITERATURE AND ART

In addition to preceding work for personal development and creative activity in conversations, speaking

and renditions of literature, various phases of literature and art are studied as records of the ideals of the race.

## IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation of the masterpieces, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. **The Literary Spirit.** Literature as a necessary manifestation of human nature.

2. **Primary Literary Forms.** Fables, allegories, myths, lyrics, old ballads and folk-lore.

3. **Narrative Poetry.** Longfellow's "Tales of a Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story-telling; the primary spirit of poetry and its interpretation through the voice.

4. **Lyric Poetry.** Origin and nature; importance of the vocal rendering of lyrics.

5. **Forms of Literature.** Characteristics and forms of poetry and art, with their causes. Problems and recitations.

6. **Great Epochs of Literature.** a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens and Morris.

7. **Epochs of the Drama.** 16th Century, Shakespeare and his Contemporaries; 17th Century, Milton's "Comus;" 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

8. **Browning.** Short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. **Epic Spirit.** a. "Idylls of the King" (Tennyson), sources and legends. b. Bible Reading.

10. **Artistic Prose.** History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. **The Modern Spirit.** Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. **History of Humor.** Influence of Humor in History and the spirit of literature; topics taken from leading writers.

13. **Metres.** Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part

of the advanced courses in Voice or Vocal Expression — Oral English.)

## X. CREATIVE STUDY OF LITERATURE

1. Lyrics and the Voice.
2. Narrative Thinking.
3. Vocal Interpretation of Literature.
4. Dramatic Thinking.
5. Metre and Vocal Expression.
6. Forms of Literature as Phases of Art.
7. Public Reading of the Bible.
8. Literature and Expression.
9. The Monologue.
10. Life Sketches.

## Additional Courses Combining Both Methods

Dramatic Spirit. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy, — their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy — of 16th, 18th and 19th Century plays.

4. The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)

5. Impersonation, or Platform Interpretation of Plays.

6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

7. Shakespeare's Art. Dramatic rehearsal of plays. (Text — Dowden's Primer of Shakespeare.)

## XI. RELATION OF THE ARTS

The art spirit considered in relation to expression, while each art, as a record of expression, is studied as revealing some special phase of the human spirit. The courses of art-studies endeavor to guide students to an intelligent appreciation of painting, music, sculpture, architecture, and the various other arts. The Laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

Methods of studying art are important features of the School of Expression. This work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art or

in picture galleries, studios, or the Art Museum. Courses are so arranged that students may have the benefit of different studies, lectures, and courses every year.

The following are some of the lectures on Art, illustrated by the stereopticon:

1. Nature of Art.
2. Great Periods of Art.
3. Spirit of Greek Art.
4. Romanticism.
5. Realism.
6. Impressionism.
7. Expression in Sculpture.
8. Composition in Painting.
9. Technical Struggles in Art.
10. The Art of Our Time.
11. Early Christian Art.
12. The Renaissance (1).
13. The Renaissance (2).
14. Albert Dürer.
15. Rembrandt.
16. Rubens, the Painter of Gesture.
17. Poetic Landscape.
18. The Painting of Peasants.
19. Pre-Raphaelitism.
20. Summary of Art Movements.
21. American Art.
22. Tendencies in Art.

#### IV

### PHILOSOPHY OF EXPRESSION

The universal characteristics of expression in nature are carefully studied as the foundation of all artistic representations or manifestations. The studies aim to broaden the student's knowledge of life; to deepen his own experiences; to lead him to greater use of instincts and to realize the character and dignity of his work.

1. Province of Expression. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.
2. Elements of Expression. In nature, life and art.
3. Psychology in Relation to Expression. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.
4. Method. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.
5. Human Nature. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

#### V

### PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for each student, no matter what the profession. Many persons decide upon a profession too early and without understanding

their possibilities. The School aims first to develop mental and spiritual possibilities and then endeavors to secure a wise decision as to life work.

At first students are expected to practice certain work along all branches. Every student is expected to converse, tell stories, recite, and act to understand something of all art. This is the best help for preparation. After the decision is made upon one art, then the students are arranged in classes according to the professional aim.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School.

## XII. PUBLIC SPEAKING

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory, and to develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling.  
4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

### a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and the spiritual powers realized and co-ordinated.

In addition to the preceding, ministers are divided into special sections for work in: 9. Bible Reading (Text-book "Vocal and Literary Interpretation of the Bible"). 10. Hymn Reading and Devotional Expression. 11. Correction of mannerisms. 12. Voice in Preaching. 13. Vocal Interpretation of Poetry.

Special courses for speakers are arranged in both summer and winter terms. (See Special Circular.)

**b. Lawyers**

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

1. Extemporaneous Speaking.
2. Voice.
3. Discussions.
4. Methods of Orators.
5. Art of Speaking.
6. Argumentation and Debate.
7. Oratoric Style.

**c. Lecturers**

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

**XIII. METHODS OF TEACHING**

(Teachers' Diploma)

**a. Teachers of Voice and Speaking**

1. Principles of Education; Pedagogy.
2. Methods of Teaching Vocal Expression.
3. Methods of Teaching Voice.
4. Methods of Teaching Speaking.
5. Review of Fundamentals.
6. Psychology of Expression.

**b. Teachers of Literature and English**

1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by comparison and analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric, grammar and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature. (Textbook "Imagination and Dramatic Instinct.")

Teachers acquire not merely a knowledge of the language and data regarding writers, but creative and literary instinct.

**c. Teachers of Public Schools**

Training of the voice to secure ease, health and effectiveness. Development of pleasant qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

1. Voice; — Harmonic Gymnastics; — Vocal Expression.
2. Studies of Human Nature (Dramatic).
3. Courses for naturalness in conversation, speaking and reading.
4. Methods of teaching reading adapted to grade work.
5. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high schools.

**d. Teachers of Physical Gymnastics**

Eliza Josephine Harwood, Instructor. (See Organic Training Circular and March "Expression.")

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, thereby enabling students to become familiar with the principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of other Systems; (d) Corrective Exercises for general use in the school-room; (e) Games and Plays; (f) Educational Dancing, both principles and practice. Special Gymnastic certificate in connection with a diploma.

**Elective Courses:** (a) Fencing; (b) Dancing, both social and educational.

#### XIV. ARTISTIC LANGUAGES (Public Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Life and Literature, demands a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. (Natural languages of Voice and Body.)

1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Commencement recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 38.)

#### XV. DRAMATIC ARTISTS (Dramatic Artists' Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student through technique is unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed

as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year, with and without costumes.

1. Dramatic Thinking.
2. Dramatic Rehearsal.
3. Stage Business.
4. Forms of the Drama.
5. Situation, Dialogue and Character. Characterization.
6. Shakespeare, Old Comedies.
7. Modern Drama.
8. Poetic Drama.
9. Life and Vaudeville Studies.
10. Stage Art.
11. Dramatic Action, Illusion, Art and Nature.
12. Dramatic Construction.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March "Expression.")

#### XVI. WRITERS

Courses in the School of Expression have been the means of unfolding creative energies and developing individuality in style, and have produced some able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of conversation and art and are applied in writing themes, essays and different literary forms.

Results in Written English are secured as are results in Oral English,— by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. English. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

2. Style. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

#### VI

#### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

(Continued on page 26)

\* Regular Courses, \$150 per year.

## SCHOOL OF EXPRESSION HORARI

	Monday	Tuesday	Wednesday	FIRST
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Story Telling ("Little Classics")	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English Literature and Expression Epochs of Literature	
11	Harmonic Training (Program)	Dramatic Thinking (Shakespeare)	Voice Qualities (Problems ("Mind and Voice," Parts I, II, III))	
12	Oral English — Narrative Poetry — Recitation	Oral English — Speaking — Epochs of Literature	Dramatic Thinking Rehearsal (Shakespeare)	+ FIRST YE.
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Oral English — Problems ("Foundations of Vocal Expression")	
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Oral English ("Imagination and Dramatic Instinct," Part II)	
12	Harmonic Training — Rhythm Co-operative Steps	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)	+ SECOND YE.
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Recitation — Personation — Participation — Platform Art	Oral English — Literature and Expression	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Vocal Expression")	Art of Shakespeare (Dowden's "Primer")	
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomimic Problems	
12		Oral English (as above)	Oral English — Problems	+ SECOND (MIDDLE)
9		Voice (Articulation) ("Mind and Voice," Parts I, II, III)	Program	
10		Oral English — Reading ("Classics for Vocal Expression")	Art of Shakespeare (Dowden's "Primer")	
11	HOME STUDY	Oral English — Personation and Participation	Oral English — Literature and Expression	
12		Co-operative Steps — Elemental Actions — Rhythm	Elliptic Pantomime — Program	
				+ THIRD YE.
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature — Method and Descriptive Style — Reading from Epochs of Literature	Co-operative Steps and Elemental Action	
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime — Methods of Teaching		
11	Literature and Art ("Browning and Dramatic Monologue")		Oral English Criticism XIV — Platform Art	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice	
			Program — Elliptic Pantomime	
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature (as above)		
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime		
11	Criticism XVI — Unity	Methods of Teaching	HOME DAY	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization		
				+ FOURTH
9	Co-operative steps	Oral English — Literature Method and Descriptive Style	Co-operative Steps and Elemental Action	
10	Elective	Co-operative Pantomime	Oral English Criticism XIV — Platform Art	
11	Oral English — Literature and Expression — Epochs of Literature	Modern Drama	Dramatic Modulation of Voice — Elemental Praxis	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Construction (Textbook "Art of Playwriting")	Principles of Voice	
			Program — Elliptic Pantomime	

\* Tuition, \$50. Subject to change; especially at Second Half Year when new courses are introduced.

YEAR	Thursday	Friday	Saturday	
Principles of Training	Oral English ("Foundations of Vocal Expression") — Problems	Tone Production ("Mind and Voice," Parts I, II, III)		9
Voice and Oral English — Problems in Body and Voice	Dramatic Thinking — Rehearsal — Farce — Comedy		HOME STUDY	10
Co-operative Steps Rhythm	Recital			11
Rhetoric — Grammar — English				12

**I. SPECIAL**

Principles of Training	Pantomimic Problems	Oral English Monologue Spirit Recitation	9
Voice and Oral English — Problems in Body and Voice	Oral English Lyric Spirit — Elemental Praxis	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English ("Lessons in Vocal Expression") Psychology of Vocal Expression Problems in Voice and Body	11
Dramatic Spirit — Prose (Dickens,	Recital		12

**II. SPECIAL**

Principles of Training	Harmonic Gymnastics — Program	Oral English — Monologue Spirit — Recitation	9
Tone Production ("Mind and Voice" — Parts I, II, III)	Oral English — Vocal Expression — Elemental Praxis — Lyric Spirit	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English — Creative Thinking — Recitation	11
Dramatic Spirit (as above)	Recital	Problems in Voice and Body	12

**YEAR REGULAR**

Principles of Voice ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression — The Novel	Adjective English	9
Action — Elliptic Pantomime	Dramatic Rehearsal	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Oral English — Speaking — Oratoric Spirit — Prose	Agility of Voice ("Mind and Voice," Part III)	Oral English ("Lessons in Vocal Expression") — Psychology of Expression Problems ("Imagination and Dramatic Instinct," Part II)	11
Co-operative Steps — Elemental Actions — Rhythm	Recital		12

**III. SPECIAL**

Voice — Resonance	Oral Eng.—Literature and Expression—Epochs of Literature—Comparative Criticism (16 and 18 Century Drama)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Voice (Emission) ("Mind and Voice," Parts I and II)	10
Modern Drama — Unity	Oral English — Literature and Expression—Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

**IV. REGULAR**

Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Oral English ("Spoken English")	9
Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Platform Art — Life Sketches — Comedy	10
Modern Drama — Unity	Oral English — Literature and Expression—Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

**V. YEAR**

Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Public Speaking and Oratory ("Spoken English") Elective	9
Action — Elliptic Pantomime	Impersonation — Platform Art		10
Modern Drama — Unity	Oral English — Literature and Expression—Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

ed. Electives outside of course for which student is registered, \$10 per hour for the year.

## I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Circular of Evening Classes.)

## II. CLINIC FOR DEFECTIVE SPEECH

For years the School of Expression has been correcting defective speech by the scientific methods of the School, with excellent results. We are glad to announce a Clinic in the school, with the following Consulting Physicians: Edward B. Lane, M.D., 419 Boylston Street, Boston; Isador H. Coriat, M.D., 416 Marlborough Street, Boston; Eliza Taylor Ransom, M.D., 231 Bay State Road, Boston, and Clara E. Gary, M.D., 416 Marlborough Street, Boston.

Cases requiring specific work in voice receive expert examination and diagnosis, and special training courses are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases. (See Special Circular.)

## III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes, laboratory work.

## IV. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

## PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS

Arrangements may be made by those desiring to take only individual lessons or special subjects. Special groups of subjects may be taken.

Chorus work in public schools. Pantomime of musical drama.

## V. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings. (See Circular for Public School Teachers.)

## VI. HOME COURSES FOR MOTHERS

Groups of courses are arranged for those who wish to improve expression in the home. Such students can elect courses from other departments adapted to their needs, and for greater culture, such as courses in Art, Vocal Expression and Literature. In addition to these, special subjects will be assigned.

1. Expression and Education in the Nursery.
2. Expression in the Home.
3. Conversation.
4. How to Interest and Entertain.
5. How to Awaken and Direct the Play Instinct.

## VII. CHILDREN'S CLASSES

Saturday Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

## VIII. PUBLIC SPEAKING

Special course in Public Speaking for men. (See Public Speaking Circular, also page 20.)

## IX. DRAMATIC LEAGUE

Dramatic League courses for ladies, including the reading of plays, and dramatic criticism of plays.

## X. PHYSICAL TRAINING

Various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace. 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story-telling, Games, etc. 5. General training for children and adults. (See Organic Gymnastic Circular.)

## XI. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

## XII. HOME STUDIES AND BOOKS

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature; also courses for teachers, with keys and helps in the use of Dr. Curry's publications. (See Home Study Circular and Morning League Circular, also Book Circular.)

One of the aims in the founding of the School of Expression was to establish and secure better methods.

The work of the Book Department has resulted in the publishing of about fourteen volumes. These books cover a great many phases of the work, — other books are in preparation. They are published not with the view of making money, but as a part of the endeavor of the School of Expression to meet all the needs of this department of education (special circular on application).

### XIII. SUMMER COURSES

The Summer courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given. All work done in the Summer Session counts toward the regular diploma courses. (See December "Expression" for preliminary announcements; see March number for Summer Circulars.)

### XIV. COURSES IN PHONETICS AND VISIBLE SPEECH FOR FOREIGNERS

Special classes for Chinese, Japanese, and other foreigners in the scientific mastery of English.

### XV. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression and receive extra and special training according to the principles of the School.

A man's reach  
Should exceed his grasp.  
— Browning.

## SPIRIT OF THE SCHOOL

THE School not only prepares students for specific professions, but aims to unfold and develop a higher personality. The institution is recognized for its power to awaken ideals, to stimulate aspirations, quicken imagination and feeling, and to idealize human sympathies.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. Courses especially recommended are those in Literature and Expression, the training of Voice and Body, in Conversations, and the various studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

## SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally to aid students to realize current events and to show them how the work of Expression leads to a definite realization of the beauty and dignity of life.

Some of the courses given are:

1. Spiritual Ideals of the Poets.
2. Spiritual Ideals of Our Own Time and Their Expression.
3. Expression and Life.
4. The Relation of Art to Human Ideals and Experiences.

## PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary, platform art and dramatic interpretations, impersonations, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses.

Professional students during their senior year are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio. Such recitals, however, must first be given informally and approved by the Dean. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

#### METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, improved methods, and have advanced vocal training and all the speech arts.

The School is recognized as the "fountain-head of right work in this department of education." Imitation, mechanical rules and modes of work which result only in artificiality, are inconsistent with the ideals of the best modern education, and are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training by experiments and self-study, either for professional work or for harmonizing and perfecting personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to supply a common lack in modern methods of education, takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in science, art and religion, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is

studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

Students are encouraged to express themselves in many ways, — to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the master-pieces of fiction, and to give dramatic impersonations.

**GENERAL AIMS OF THE SCHOOL**

1. The harmonious development of the individual.
2. The bringing students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of efficiency through self-study, and sympathetic identification.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life. Culture gained from contact with universal ideals as embodied in art and literature.
10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. Modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. The art of entertaining as a mode of expression.
16. Adequate vocal technique. The student when grounded in fundamental principles is given sufficient opportunity for direct practice.
17. The system of selecting homes and caring for students was pronounced by a prominent woman in Boston, who was one of those who investigated the home life of students attending the different schools of the city, to be the best.
18. Public recitals, receptions, and social advantages of the School as a special feature of its life.

Inalienable, the arch-prerogative  
Which turns thought, act  
Conceives, expresses, too.  
— Browning.

## HISTORY AND ENDOWMENT

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation, organized as one of its departments a School of Oratory. In 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the University.

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

## NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

## WHY THE SCHOOL OF EXPRESSION SHOULD BE ENDOWED

The unique character of the work. It is doing a work which is not being done in any other institution.

The universal need of such a school.

The fact that the School is international. During the last five years it has averaged in all its terms over three hundred students from over forty states and five or six provinces of Canada, from China, Japan, and other foreign countries.

The School deserves a permanent endowment on account of the work it has done and is still doing.

It has trained speakers, teachers, lawyers, lecturers, statesmen and ministers. Missionaries have found here a technique of speaking. It gives professional training to teachers of speaking for universities, colleges, normal and high schools. The demand has exceeded the supply.

It has developed teachers of reading for all the lower grades.

It has aided by scientific methods those who have suffered from impediments of speech.

It has removed repressions and constrictions and has developed a higher freedom and culture.

It has found adequate methods for the improvement of the American Voice.

It doubles the efficiency of speakers and professional men and women.

It trains all classes of teachers so that they are able to teach with greater economy of their physical strength, with more pleasure to students and with two-fold efficiency.

Its methods have been formed from original investigation and supplemented by studies of the methods of all ages, in all parts of the world. They are recognized throughout the whole country as the most advanced.

As every profession needs a professional school, speakers of all kinds (and teachers of speaking) need professional headquarters where they may secure the most advanced methods.

Money given to the School of Expression will produce greater results and bring greater honor in proportion to the amount given, than contributions to any other institution in the country.

Négliger le style, c'est ne pas  
aimer assez les idées qu'on  
veut faire adopter aux autres.  
- Beranger.

## REQUIREMENTS FOR ADMISSION

Applicants are required to present testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these, in addition to the general requirements, must show ability for the particular aim chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice and help may be given through Home Study.

## REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms in the School of Expression), with entrance examinations on same and before graduation must receive credit,\* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teachers' Diploma course in two years. Such students are also required to pass all the examinations in the first, second, and third year groups, of courses.

\* A point in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

### DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of points mastered and the degree of development attained.

1. General Culture Diploma Requires the mastery of first- and second-year work. (See Horarium, pages 24 and 25.)
2. Speaker's or Preacher's Diploma Requires the mastery of two years' work, elective. May be taken by college graduates in one year. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.
3. Teacher's Diploma Three years. This diploma calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (A. B. Degree) may take the three years' course in two years.
4. Public Reader's Diploma Two years \* (special group of courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work.
5. Dramatic Diploma. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient, this course may be taken in two years with two Special Summer Dramatic Terms.
6. Artistic Diploma Requires at least one year of systematic work (at least twelve hours a week) after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.
7. Philosophic Diploma Requires at least one year of systematic work (at least twelve hours a week) after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received a year.

### ASSOCIATES

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loy-

\* Subjects selected from First, Second and Third year regular courses.

ally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School.

#### BOARD AND HOME \*

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the Office.

The placing of students in homes is supervised by the Dean, assisted by the Matron, and parents are advised to require their daughters to place themselves under the chaperonage of the Dean.

The School Studios offer opportunities for social intercourse and study. Everything necessary to the life of the student is arranged, so that young women students are as well protected as in their own homes.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Dean of the School of Expression is in co-operation with the Boston Co-operative Registry for Students, formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested.

(See Announcement Number of Expression.)

\* See page 42.

**LIBRARY ADVANTAGES**

For collateral and extensive reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

**CALENDAR**

The School year opens on the first Thursday in October each year (October 2, 1919) and closes on the second Friday in May (May 14, 1920). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a. m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a. m. The office hour of the Dean is 2 to 3 p. m. daily, beginning September first.

**TUITION**

All tuition payable in advance (two-thirds on opening day, and balance January first — interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.) . . . . .	\$150.00
Each special diploma group of courses for each school year. (See Horarium.) . . . . .	200.00
Fee for Fourth year work . . . . .	50.00
Work chosen by subjects, one hour each week, for the year . . . . .	15.00
Four hours in one day, each week, for the year . . . . .	40.00
Any regular group of courses, one month . . . . .	25.00
Selected subjects chosen out of the course per hour by the year . . . . .	10.00

Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular . . . . .	\$ 150.00
Home Study Course fee, for one year (see Home Study Circular) . . . . .	10.00
Diploma fee . . . . .	5.00
Extra examinations, each . . . . .	5.00
Preparatory Term (September), see Summer Circular . . . . .	30.00
Private Lessons, per hour . . . . .	2.00 to 15.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00

Adjunctive Courses according to work given.

For Summer Terms, see March "Expression."

Students who have paid \$450 for the Teacher's Diploma are charged no further tuition for the regular work. One-half regular rates for clergymen and theological students and their families. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of expression. Deficiencies must be made up before graduation, subject to extra charge.

All School bills, including notes, must be paid before Diplomas are signed.

Application for Loan Scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates or refunds.

## LOANS AND SCHOLARSHIPS

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

Among the scholarships are:

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

**STUDENTS' SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENTS' SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**FORM OF A BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars, for the purpose of.....  
.....

Signed,

**APPLICATIONS FOR TEACHERS**

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection then made. No one is so competent to judge of the possibilities of the students as are their teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

**LOCATION**

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a

space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution of this character. The studios and offices of the School are arranged especially to meet its needs in every way, and furnish attractive centers for the splendidly organized social and artistic life of the pupils.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to attend the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

## A UNIQUE INSTITUTION

(Reprint from a magazine article.)

"In Copley Square, Boston, stand three buildings, lofty, inspiring, the influence of which is so far-reaching that it cannot be measured by any human standard — Trinity Church, the Public Library, and the School of Expression in the Pierce Building. It may seem declamatory to mention a school, carried on in rented studios, with institutions having magnificent buildings, the architecture of which is a glory to our city, but those who know this unpretentious School of the Arts of the Spoken Word know that it is exercising an influence, the extent of which can be realized only when compared with recognized standards of power. . . .

"An earnest inquirer after adequate investigation, reports that the School of Expression is better organized, and does more for its students along ethical lines, than any school or college in the city of Boston. In other words, hand in hand with the need for mental and professional development is the need for the development of the personality. In providing for the unfoldment of true artistic personality, the School of Expression, by a wise insight, laid the foundation of personal power in each individual student. . . .

"Perhaps one of the most interesting features of the School's oversight may be found in the system of private homes for students, instead of dormitories and boarding houses, and what at first students resented as excessive supervision is now appreciated, and parents and students are coming into cordial co-operation with the teachers, in full recognition of their wisdom.

"Another very noticeable feature of student life in the School of Expression is in the recognition of and provision for the exercise of the social instinct under normal conditions. To realize the beauty and success of the students' social functions one must be privileged to participate in them; mere words are inadequate to express how formality may be handled so as to make ease and freedom not only possible, but inevitable, without loss of dignity.

"Of course the literary and artistic spirit which pervades all the work of the School of Expression makes practical the high aims of personal culture which characterizes this unique institution.

"A few years ago the announcement in the Catalogue that this school was not established for commercial ends was often sneered at, but the school has made good its claim and is a living example of the fact that ideals of life and art not conformable to commercial standards are not only possible in educational institutions, but necessary to moral sanity.

"From within outward" "Expression versus exhibition" "Simplicity and truth rather than effect and tricks," are the mottoes of the school, and make possible the life of the institution, which is becoming more and more a vital influence for good throughout the length and breadth of the land."

## STUDENTS, 1918-1919

### Post Graduate and Fourth Year

Farmer, Ala MacLeod, Boston;  
 Hollingsworth, Mary, Green-  
 wood, Miss.  
 Plonk, Laura (A. B. Lenoir  
 Coll.), King's Mt., N. C.  
 Ross, Veronica Elizabeth, Mon-  
 treal  
 Weldon, Myrtle Sara, Newton

### Third Year

Adams, Elia Cuttino, West  
 Point, Ga.  
 Brigham, Helen Pearl, Leomin-  
 ster  
 Edwards, Mary, Greenfield, Ill.  
 Finneran, Mary Frances, Ja-  
 maica Plain  
 Hosford, Anna Willard (A. B.  
 Western Reserve Univ.),  
 Northampton  
 Hutchinson, M. C. (A. M. Car-  
 negie Univ.), Ottawa, Kans.  
 Murphy, Jennie Beatrice, Brock-  
 ton  
 Rosa, Ellen Mary, Boston  
 Tuttle, Lucille, Chatham

### Third Year Special

Holt, Florence Anna, Provi-  
 dence, R. I.  
 Middleton, Willa Faison, Rus-  
 sellville, Ky.  
 Mitchell, Carlotta Perle, Mont-  
 gomery, Ala.  
 Reichert, Grace Marie, Silver  
 Lake, Kans.  
 Shands, Coris Anne, Green Cove  
 Springs, Fla.  
 Smaill, Edith Margaret, Welles-  
 ley

### Second Year

Cooper, Marie Jane, Fond du  
 Lac, Wis.  
 Guthrie, Ruth Titus, So. Boston  
 Hoyt, Alice Hortense, Swamp-  
 scott  
 Marschall, Rosa Olga, Topeka,  
 Kans.  
 Orem, Dean Chester, Brighton  
 Stevens, Ruth, Exeter, N. H.

### Second Year Special

Absher, Kate Fletcher, No.  
 Wilkesboro, N. C.  
 Alderdice, Elizabeth Mary (A.  
 B. Syracuse Univ.), Brooklyn,  
 N. Y.  
 Ball, Litta (A. B.), Amarillo,  
 Tex.  
 Burt, Alice Whitworth, Gunn-  
 son, Miss.  
 Cohen, Bessie, Sandersville, Ga.  
 Evans, Gladys Gordon, Russell-  
 ville, Ky.  
 Farrington, Helen (A. B. Florida  
 State Coll.), Avon Park, Fla.  
 Freeman Josephine Barber,  
 Akron, Ohio  
 Houghton, Nan Elizabeth (A.  
 B. Pomona Coll.), Rivera,  
 Calif.  
 Higginbotham, Bernice, Howe,  
 Texas  
 Hillesheim, Irene, St. Thomas,  
 Ont.  
 Ingram, Elizabeth, Bolivar,  
 Tenn.  
 Key, Mattie Thurmond (A. B.  
 Woman's Coll. of Ala.),  
 Russellville, Ala.  
 Little, Mildred, Filmore, Calif.  
 Luck, Grace, Kansas City, Mo.

- 
- McComas, Selma, Glasgow, Ky.  
 Pierce, Catherine Jane (A. B. Nebr. Univ.), Belleville, Kans.  
 Reynolds, Belle Winifred (A. B. Randolph-Macon), Lynchburg, Va.  
 Reynolds, Grace Elizabeth, Lynchburg, Va.  
 Roberts, Anna Lee, Eminence, Ky.  
 Spielberger, Sadie Beatrice, Birmingham, Ala.  
 Swan, Toinette (A. B. Grinnell), Minneapolis, Minn.  
 Walton, Lulu Rosamond, Salem, O.  
 Webb, Pearl, Whiteville, Tenn.  
 Werner, Ellie K., Oshkosh, Wisc.  
 Woods,\* Aminee Eldora (A. B. Elizabeth Coll.), Salem, Va.  
 Wolfkin, Cornelia, Amarillo, Tex.

#### Second Year Elective

- Hare, Jenny, Wynne, Ark.  
 McAvoy, Helen Elizabeth, Omaha, Nebr.  
 Walker, Lucille, Iuka, Miss.

#### First Year Elective

- Brawner, Lucille, Spokane, Wash.  
 Clardy,† Ludelia, Mufreesboro, Tenn.

- Curry, Gladys Banning, Boston  
 Eames, Lenora Mary, Fulton, N. Y.  
 Hays, Mary Frances, Newport, Ark.  
 Page, Katherine Carnes, Kalamazoo, Mich.  
 Sawyer, Ruth Elizabeth, Ware Williams, Ora (B. A. Brenaw Coll.), Mt. Pleasant, Fla.

#### First Year

- Bullock, Winifred (A. B. Pomona Coll.), Rivera, Calif.  
 Hewins, Miriam Virginia, Watertown  
 Hinchee, Gladys De Silva, Welland, Ontario  
 Honors, Dorothy Drew, Swampscott  
 Hurley, Mildred H., Groveton, N. H.  
 Hurwitz, Florence Jeanette, Somerville  
 Kennedy, Rose Ellen, Walpole  
 Matthews, Mary Elizabeth, Dorchester  
 Remine, Sarah Kate, Johnson City, Tenn.  
 Stahr, Elizabeth Jane, Elkhart, Ind.  
 Tompkins, Ruth, Edgefield, S. C.  
 Whipple, Hazel Dell, Ottawa, Kans.

\* Died December 27, 1918.

† Died October 9, 1918.

## SUMMER AND SPECIAL STUDENTS

- Akridge, Ayer Mai, Sale City,  
Ga.  
Atwater, George P., Akron, O.  
Babbitt, Joseph Woodman, (A.  
B., Newburgh, N. Y.  
Bailey, Edna, Brooklyn, N. Y.  
Barber, Orval W. (B. S. Shurt-  
leff Coll.), Mahomet, Ill.  
Barton, Maude K. Natchez,  
Miss.  
Bauer, Alice von, New York  
Bearse, Edwina Florence, Rox-  
bury  
Bevis, Anna W., Cincinnati, O.  
Blanchard, Helen B., Brookline  
Blanton, Gussie, Chattanooga,  
Tenn.  
Bradford, Frederick Hamilton,  
Swampscott]  
Brier, Rose, Boston  
Brooks, Beatrice C., Brookline  
Brown, Minnie, Dorchester  
Byrne, Frankie, Natchez, Miss.  
Carroll, Ada B., Mt. Vernon, Ill.  
Carter, Agnes M., No. Scituate  
Carter, Nona M., Columbia, Ala.  
Castillo, Dolores del, Orange,  
N. J.  
Chambers, Tommie Bell, Adair-  
ville, Ky.  
Chang, Tze Zaung, Shanghai,  
China  
Clayton, Ossie Marguerite (B.  
A. Carson-Newman Coll.)  
Brevard, N. C.  
Collins, Orville Mae, So. Braintree  
Converse, Mrs. H. B., Arlington  
Heights  
Corley, Mary (A. B. Meridian  
Coll.), Meridian, Miss.  
Corrou, Daniel Buckley, Utica,  
N. Y.  
Countway, David L., Cambridge  
Cramer, Mary E., New York  
Cregan, Laura A., Brooklyn,  
N. Y.  
Cronon, Lillian P., Boston  
Crutcher, Geraldine E., Okla-  
homa City, Okla.  
Daniels, Kate Moore, Morehead  
City, N. C.  
Daughtry, Jennie Sue, Allen-  
town, Ga.  
Davison, Wilfred Edward (A. B.,  
A. M. Middlebury Coll.),  
Middlebury, Vt.  
Dignan, Anna Veronica, Cam-  
bridge  
Dignan, Margaret Josephine,  
Cambridge  
Doering, Harriett, Westfield  
Donovan, Annie Cecelia, So.  
Boston  
Dresser, Malcolm, Brookline  
Duncanson, William H., Boston  
Dunlap, Bertha Irene, Wren-  
tham  
Faisst, Lena, Benton, Ark.  
Feffer, Jessica Edith, Roxbury  
Felton, Amy Louise, Boston  
Flagg, Edna C., Melrose High-  
lands  
Fleming, Carrie Orr, Brooklyn,  
N. Y.  
Fletcher, Margaret Beale,  
Fletcher, N. C.  
Foley, Mollie M., Boston  
Fowler, Dorothea L., Kendal  
Gunn  
Fraser, Christina, Dorchester  
Fraser, Ina, Dorchester  
Fugate, Mrs. Harry, Waxa-  
hachie, Tex.  
Fulton, James, Milbury  
Gallagher, Owen, Boston

- Gammon, Evelyn L., Wellesley  
 Gartshore, Agnes, Dorchester  
 Genn, Sadie, New York, N. Y.  
 Gescheidt, Adelaide, New York  
 Gibb, James J., Dedham  
 Gooch, Helen Agnes, Quincy  
 Glasspool, Annie May, Valley  
 View, Tex.  
 Gordon, Albert Anderson, 3rd,  
 Worcester  
 Gruber, Bessie, Cambridge  
 Guay, Gordon Ovid, Chelsea  
 Hahn, Anna, Brooklyn, N. Y.  
 Hamilton, Ruth O. (A. B. Colby  
 Coll.), Plymouth  
 Harrison, Sarah Virginia, Al-  
 bertville, Ala.  
 Henninger, Elba, Statesville,  
 N. C.  
 Hill, Amelia, Winthrop High-  
 lands  
 Hodson, Mae, East Boston  
 Holcomb, Gertrude McClure,  
 Mattapan  
 Howe, Charles A. S. (B. A.  
 Acadia Coll.), Mattapan  
 Hurley, Katharine, Montreal,  
 Can.  
 Jarratt, Frances, Smyrna,  
 Tenn.  
 Johnson, Albert, Kurland, Rus-  
 sia  
 Johnson, Edna Mary, Cam-  
 bridge,  
 Johnson, Frances Rebecca, De-  
 catur, Ala.  
 Johnstone, Bessie Newell, Med-  
 ford  
 Jones, Bernice Louise (A. B.  
 Univ. of Mich.), Holland,  
 Mich.  
 Jones, Lelia M., Aniston, Ala.  
 Joy, Mary Rebecca, Brookline  
 Kapka, Charles Albert, Rox-  
 bury  
 Keith, Anna Walling, Birming-  
 ham, Ala.  
 Keltner, Martha Dodge, Chi-  
 cago  
 King, Mary Ethel (A. B. Mt.  
 Holyoke), East Lynn  
 Kinoshita, Yokichi, Tokyo,  
 Japan  
 Knowlton, Bernice, New Lon-  
 don, N. H.  
 Kolar, Albert R., Jersey City,  
 N. J.  
 Lagerstedt, Nan L., Brockton  
 Langslet, Ole, New York  
 Lawrence, Mary, Kingston,  
 N. Y.  
 Leetch, Annie G. F., Dorchester  
 Lewis, John Beavens (A. B.  
 Harvard), Pepperell  
 Lowe, Grace Elizabeth (Swamp-  
 will  
 Lydon, Anne E., Boston  
 Magee, Eunice B., Plymouth  
 Marcus, Sadie, Stonington, Me.  
 Megata, Shigeyoshi, Tokyo,  
 Japan  
 McEwen, Rachel, Malden  
 MacFadyen, Mary, Boston  
 MacFarlane, Catherine, Me-  
 thuen  
 McKay, Constance, Revere  
 McKeehan, Mary, Valparaiso,  
 Ind.  
 McKenna, Rebecca, Weston  
 McKenzie, F. L., Waverley  
 McKinney, Julia Grace, Marri-  
 man, Tenn.  
 Meier, Laura Belle, Boston  
 Miller, Alberta Jackson, Rah-  
 way, N. J.  
 Molter, Harold, Guilford, Md.  
 Murphy, Matheryn B., Med-  
 ford  
 Nelson, Charles Weston, Bos-  
 ton  
 Newcombe, Esther Winchester,  
 Saskatoon, Can.  
 Oakley, Jane, Asheville, N. C.  
 O'Connell, Grace, Reading

- 
- Ogletree, Susie R., Durand, Ga.  
O'Reilly, Mrs. Wm. F., Lynn  
Orem, Mary, Brighton  
Palmer, Edward Everett, Jr.,  
Wollaston  
Palmer, John Marsh, Wollaston  
Palmer, Walter Thomas, Wol-  
laston  
Perkins, Lillian Ethel, Jackson-  
ville, Fla.  
Perry, Irene (B. S. Southern  
Fem. Coll.), Sale City, Ga.  
Philbrick, E. F., Boston  
Poole, Fay (A. B. Tennessee  
Coll.), Stony Pt., N. C.  
Read, Ethel, Boston  
Reid, Addie May, Cambridge  
Rickman, Charles Hulbert (B.  
A. Des Moines Coll.), Goleta,  
Calif.  
Russell, Nina Frances, Green-  
field, N. H.  
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Skirball, Hesta Leah, Beach-  
mont  
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Solomon, Marjorie Constance,  
Malden  
Spear, Thelma Bowman, Bur-  
lington, Vt.  
Stark, Julia Anne, Stamford,  
Conn.  
Stephenson, Elizabeth, Indian-  
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Sutherland, Vireta Sophia,  
Illiopolis, Ill.  
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Marshall, Tex.  
Van Meter, La Vergne Reicher-  
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Yarborough, Camilla, Louisburg,  
N. C.



# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION

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Vol. XXVIII

JUNE, 1920

No. 1

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## ANNUAL CATALOGUE

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Expression is Issued Quarterly by the

SCHOOL OF EXPRESSION  
PIERCE BUILDING, COPLEY SQUARE  
BOSTON 17, MASS.

## CALENDAR FOR 1920-1921

### SUMMER SESSION

- May 17 Opening of Dramatic Term. (Special)  
May 30 Decoration Day (Holiday).  
June 26 Opening of Southern Term, Asheville, N. C.  
            (Special).  
July 2-5 Symposium, Boston.  
July 6 Opening of July Term.  
Aug. 2 Opening of August Term.  
Sept. 1 Opening of Preparatory Term. (Special).  
Sept. 6 Labor Day (Holiday).

### REGULAR YEAR

- Oct. 6 Registration Day.  
Oct. 8 Examinations for Advanced Standing.  
Oct. 7 Opening of Regular Year.  
Oct. 12 Columbus Day (Holiday).  
Nov. 25 Thanksgiving (Holiday).  
Dec. 23 noon to Jan 3 Christmas recess.  
Jan. 3 Re-opening after Christmas Holidays.  
Feb. 22 Washington's Birthday (Holiday).  
March 25 Good Friday (Holiday).  
April 19 Lexington Day (Holiday).

### GRADUATING RECITALS, April 14 to May 18.

- May 8 Baccalaureate Service at 3.30 p. m.  
May 12 Graduation Exercises 10.30 a. m.  
            Trustees Reception 4 to 7 p. m.  
            Annual Meeting of Alumni Association 7 p. m.  
May 13 Closing Lesson.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a. m. The office hour of the Dean is 2 to 3 p. m. daily, beginning September first.

But well to assay, and so to meane,—  
That swage accorde is seldom seene.  
—Sir Thomas Wyatt.

Annual Catalogue  
of the  
School of Expression

Established 1879



From sketch by E. H. Garri.

Pierce Building, South Corner of Copley Square, Opposite the Public Library  
Home of the School of Expression  
Offices and Studios Occupy Almost the Entire Third Floor (Elevators)

Boston 17  
Offices, Rooms 301-321 Pierce Building  
Copley Square

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Art is nature made by man  
To man the interpreter of God.  
—Owen Meredith.

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Man can give nothing  
To his fellow-man  
But himself.  
Schlegel.

## TEACHERS

### **Samuel Silas Curry, President**

A.B. Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., Boston Univ., 1880, Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Speaking, Newton Theol. Inst., 1884-1919; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), etc. Author of "Province of Expression," "Mind and Voice," "Foundations of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct," "Vocal and Literary Interpretation of the Bible," "Browning and the Dramatic Monologue," "Spoken English," "The Smile," "How to Add Ten Years to Your Life," "Hints to Officers on Giving Commands." Editor of "Classics for Vocal Expression," "Little Classics for Spoken English."

### **Anna Baright Curry, Dean**

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79, Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative, Platform Art and Literary Interpretation.

Director of Dramatic Term, Shakespeare, Modern Drama, Impersonation, Platform Art, Literary Interpretation and Intensive Study of Literature, Action, Pantomime, Voice and Vocal Expression.

### **Mary Hollingsworth, Assistant Dean**

Teacher's Diploma, School of Expression, 1914.  
Story Telling, Public Reading.

### **Edward Abner Thompson, M.A.**

Artistic Diploma, School of Expression, 1914.  
Instructor in Vocal Training.

### **Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; Teacher's Diploma, School of Expression, 1900, The Gilbert Normal School of Dancing, 1905, Chalif School of Dancing, 1909.

Head of Department of Organic Gymnastics; Assistant in Rhythmic Co-operative Steps.

### **Harryette M. Kempton**

Philosophic Diploma, School of Expression, 1914.  
Vocal Expression, Voice, Harmonic Training, Public Speaking, Current Events

### **James A. Verburg, A.M.**

Teacher's Diploma, School of Expression, 1917  
Public Speaking, Voice, and Bible Reading.

## TEACHERS

### **Maud Frances Donovan**

Teacher's Diploma, School of Expression, 1903.  
Dramatic Rehearsal, Farce, One Act Plays.

### **Mary Frances Finneran**

Teacher's Diploma, School of Expression, 1919.  
Instructor in Phonetics and Articulation

### **Ada Marie Cheever**

Teacher's Diploma, School of Expression, 1917.  
Childrens' Classes and Theatre

### **Carrie A. Davis**

Teacher's Diploma, School of Expression, 1910  
Singing and Voice.

### **Lucy C. Peabody**

Lecturer on Current Events.

### **Binney Gunnison, A.B.**

Philosophic Diploma, School of Expression, 1907.  
Assistant in Summer Terms

### **Lewis D. Fallis, A.B.**

Teacher's Diploma, School of Expression, 1911  
Director Dramatic Rehearsals; Stage Director, Summer Terms.

### **Pauline Sherwood Townsend**

Director of Pageants, Summer Terms.

Dramatic Diploma, School of Expression, 1906, Philosophic Diploma, 1919; Author of "Pageantry of the Western World" (produced in 1907—adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

### **Greta Antis**

Teacher of Piano.

### **Letty Launder**

Teacher of Violin and Solfeggio.

### **Nixon Waterman**

Poet, Lecturer and Interpreter of Poetry. Author of "A Book of Verses," "In Merry Mood."

### **Denis McCarthy**

Poet Lecturer and Interpreter of Poetry.

### **Nathan Haskell Dole, A.M.**

Lecturer and Interpreter of Poetry.

### **Edwin Markham**

Lecturer and Interpreter of Poetry.

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Dr. Eliza T. Ransom, 231 Bay State Road, Boston.

Dr. Charles L. Pearson, 320 Commonwealth Avenue, Boston.

Dr. Eugene E. Everett, 427 Marlboro Street, Boston.

Dr. Herbert D. Boyd, 687 Boylston Street, Boston.

## LECTURES AND RECITALS, 1919-1920

- Reading - "To Have and To Hold" (Original Arr.)      Mary A. Johnston  
Miss Lois Hardy, A.B.
- Impersonation—"Disraeli"      Edward Abner Thompson, M.A.      Louis N. Parker
- Lecture—"Abraham Lincoln"      John K. Lacock
- Reading—From His Own Poems      Nixon Waterman
- Lecture—Orchestral Instruments (Records)      Mrs. Carolyn Kuhl
- Art Lecture—Velasquez      Philip L. Hale      George Inness  
(Given at Boston Museum of Fine Arts)
- Lecture-Recital ~ "The Average Man"      Prof. Edward Everett Dale
- Recital—By the Dixie Club
- Public Speaking Travelogues—"Japan and Shantung," "Ten Minutes in  
Lourdes," "A Visit to Stratford-on-Avon," "Japanesing of California,"  
"Boston"
- Lecture—Current Events      Miss Lucy C. Peabody
- Literary Talks—"The Short Story" "War Poetry" "How England Ob-  
served November 11" "The Pilgrim Centenary" "Christianity and  
the New World" "Education of the Chinese"
- Patriotic Recital
- Monologues
- Recital—"The War in Literature"
- Talks on George Sand, Galli-Curci, The Prince of Wales, Dr. Grenfell
- Recital - Given by First Year Class
- Humorous Recital
- Reading from His Own Poems      Denis McCarthy
- Recital—"Group of Short Stories"
- Current Topics
- Recital—"Modern Poetry"
- Public Speaking—"Woman Suffrage," "Practical Profiteering," "Gov-  
ernor Coolidge," "The Peace Treaty"
- Kipling Recital      Christmas Recital      Short Story Recital

## LECTURES AND RECITALS

- Impersonation - "Quality Street" J. M. Barrie  
Miss Catherine J. Pierce, A.B.
- Recital "Dramatic Qualities of Literature and Life" Edward Abner Thompson, M.A.
- Recital—"American Folk Lore"
- Stories and Sketches
- Post Graduate Recital (Impersonations) Maeterlinck
- Lecture—"Experiences In France" Mary Young  
(Mrs. Craig of the Arlington Theatre)
- Selections from Kipling's "Just-So-Stories"
- O. Henry Recital
- Dramatic Impersonations from Shakespeare
- Recital—Miscellaneous Stories and Poems
- Recital—Original Adaptations from Novels
- Post Graduate Dialect Recital Miss Gertrude Walsh
- Extemporaneous Addresses on: Robert Burns, Vachel Lindsey, Thomas Nelson Page, The Apple, The Stock Exchange, Sam Walter Foss, Anton Chekhov
- Dramatic Rehearsal—From "The Merchant of Venice"
- Recital—Amy Lowell's Poems Miss Ethel Priscilla Potter, A.B.
- Reading—From "When Mayflowers Blossom" The Rev. Albert H. Plumb (author)
- Recital—"The Child's Garden of Dreams" Miss Henrietta Fetzer
- Talk on The Franklin Square House Mrs. Mabel Worcester
- Poems of John Masefield Miss Ethel Priscilla Potter, A.B.
- "New Education for the American Family" Mrs. Edwin D. Mead
- Talks on Literary Appreciations Dunsany and His Plays, Ella Wheeler Wilcox as a Poet, Galsworthy the Playwright, A. Conan Doyle and His Work
- Recital—"Les Misérables" Prof. John Duxbury of London, England Victor Hugo
- Humorous Recital Miss Hurwitz, Miss Fitzhugh, Miss Kraft

## LECTURES AND RECITALS

Impersonation—"The Servant in the House"	Kennedy
James A. Verburg, A.M.	
Lincoln Recital	
"Candida" . . . . .	George Bernard Shaw
Miss Mary Frances Hays	
"The Rose of Plymouth Town" . . . . .	Miss Annetta Monroe
"The Life of Audrey" . . . . .	Mary A. Johnston
Miss Annetta Monroe	
Recital of Original Arrangements	
Students of Second Year Class	
"Bab" (Original Arr.) . . . . .	Miss Katherine Wallace
Folk Stories . . . . .	Miss Florence Ness
Recital—"Too Much Johnson"	William Gillette
Miss Ruth T. Guthrie	
"Experience" (A modern morality play) . . . . .	George V. Hobart
Miss Justine Goff	
Recital—"Indian Folk Lore and Poems"	
Miss Ruby Hubbard	
"The Blue Bird" . . . . .	Maeterlinck
Miss Hortense Hoyt	
"Rip Van Winkle" . . . . .	Jefferson
Miss Gertrude Kraft	
"Group of Poems" . . . . .	
Miss Mary Walters	
"The Flower Shop" . . . . .	Winifred Haskridge
Miss Cornelia Wolfson	
"Mercedes" . . . . .	Thomas Bailey Aldrich
Miss Florence Hurwitz	
"The Great Divide" . . . . .	William Vaughn Moody
Miss Olivia Hobgood, A.B.	
"French Poetry of the Nineteenth Century" . . . . .	Miss Dorothy Fuller
"The Scarlet Letter" (Original Arr.) . . . . .	Nathaniel Hawthorne
Miss Elizabeth Stahr	
Lyric Recital	
Miss Gladys Banning Curry	
Baccalaureate Sermon	
President S. S. Curry, Ph.D., Litt.D	
Closing Lesson—"Rabbi Ben Ezra" . . . . .	Browning

A man's reach  
Should exceed his grasp.  
—Browning.

## SPIRIT OF THE SCHOOL

The School of Expression not only prepares students for specific professions, but aims to unfold and develop a higher personality. The institution is recognized for its power to awaken ideals, to stimulate aspirations, quicken imagination and feeling, and to idealize human sympathies.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. Courses especially recommended are those in Literature and Expression, the training of Voice and Body, in Conversations, and the various studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

## PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary, platform art and dramatic interpretations, impersonations, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses.

Professional students during their senior year are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio. Such recitals, however, must first be given informally and approved by the Dean. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

## METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, improved methods, and have advanced vocal training and all the speech arts.

The School is recognized as the "fountain-head of right work in this department of education." Imitation, mechanical rules and modes of work which result only in artificiality, are inconsistent with the ideals of the best modern education,

## HISTORY AND ENDOWMENT

and are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training by experiments and self-study, either for professional work or for harmonizing and developing personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to supply a common lack in modern methods of education; it takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in science, art and religion, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

Students are encouraged to express themselves in many ways,—to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

## HISTORY AND ENDOWMENT

Many attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation, organized as one of its departments a School of Oratory. In 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the University.

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

## HISTORY AND ENDOWMENT

### ENDOWMENT

One of the pledges of the founders was to seek endowment, that the institution might be perpetuated for future generations.

A substantial beginning has already been made. In 1888, Sir Henry Irving, becoming interested in the aims and plans of the School, gave a benefit reading, the entire proceeds of which he gave to the endowment fund. Later, Professor Alexander Melville Bell, the discoverer of Visible Speech, who was one of Dr. Curry's teachers, also contributed to the fund. This amount, together with numerous smaller donations, have been given in trust to the Corporation and Trustees, bodies composed of leading citizens and prominent educators in different parts of the country, whose names are a sufficient guarantee that any funds given the Institution will be faithfully administered.

But endowment has suddenly become a live issue. At the Alumni Banquet of Commencement 1920, the subject was introduced and discussed with spirit; the next day a movement was on foot to organize for a campaign. The results at the close of the term were: that a student committee was appointed by the body, each student pledged for personal work, and at the alumni meeting definite steps were taken to assure co-operation. **SO THE DRIVE IS ON!**

Interesting personal developments of the spirit of the drive appear in each day's mail; for instance, a letter from one of the graduates of the Class of 1896 says: "I hope to be with you next Commencement (1921), when I will be graduated twenty-five years. I certainly wish that the members of the class of 1896 may convene at the Alumni Banquet of 1921." This suggests that there are doubtless others of the Alumni who desire to get in touch with members of their classes, either for personal work or for concerted action on the part of the class. To facilitate matters a Bureau of Alumni Information is opened at the office of the School, under the direction of a secretary who will organize needs to meet the occasion. For information, suggestions and advice address,

**MR. KARL BROWN,**  
308 Pierce Building,  
Copley Sq., Boston 17, Mass.

## GENERAL AIMS OF THE SCHOOL

### GENERAL AIMS OF THE SCHOOL

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonising of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of impediments of speech, to their causes, and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of efficiency through self-study, and sympathetic identification.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art, and life. Culture gained from contact with universal ideals as embodied in art and literature.
10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. Modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. The art of entertaining as a mode of expression.
16. Adequate vocal technique. The student when grounded in fundamental principles is given sufficient opportunity for direct practice.

Inalienable, the arch prerogative  
Which turns thought, act—  
Conveys, expresses, too.  
—Browning.

## COURSES OF STUDY

George Inness once said, "to develop an artist, all knowledge must be translated into instinct." The School of Expression seeks to work out this artistic method. Therefore the regular courses include some studies and experiments in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) Literature and Art; (4) Philosophy of Expression; (5) Professional Work; (6) Special Courses for All Needs. A synopsis of the specific courses under each of these groups follows:

### FIRST GROUP: GROWTH AND DEVELOPMENT

True training stimulates both growth and development: Growth assumes established natural conditions and increases the size of the materials or tools, development, through the increase of function, establishes co-operation of the natural processes and co-ordination of man's thinking with natural growth conditions.

Training for the co-ordination of voice, body, and mind, and especially a greater unity of the whole nature, is first given to each student. This method is an inductive or laboratory means of self-study. Different modes of expression are used as tests of normal activity as a basis of creative effort.

In all cases, it is an endeavor to secure personal unfoldment to achieve professional attainment.

#### I. VOCAL EXPRESSION

Vocal Expression or Spoken English centers in the manifestation of the processes of thinking and feeling through natural voice modulations. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural signs or voice modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in all speech. The courses in Vocal Expression begin with attention, observation, discrimination, impression, the establishment of a logical method through conversational form. These are co-ordinated with the more spontaneous actions of being, such as imagination and intensifying the individual feeling.

The Inductive Studies of the courses in Vocal Expression are such as to prevent imitation or a mechanical application of rules, and to lead the student to find the laws of his own being and to become more original, natural and effective.

## COURSES OF STUDY

First Year: Foundations of Expression. Elements of Vocal Expression  
Second Year: Logic of Vocal Expression. Imagination

Third Year: Harmony in Vocal Expression. Imagination and Dramatic Instinct co-ordinated with Story telling, Discussions, and other courses as well

Fourth Year: Psychology of Vocal Expression. Unity and Harmony

### II. THE TRAINING OF THE VOICE

The method of Vocal Training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by natural exercises. Mechanical and imitative effects of voice are avoided. Individuals are trained according to their own peculiarities. Voice conditions in Vocal Training are made the basis of voice modulations in Vocal Expression.

First Year. Primary Qualities of Voice. Inductive Studies of Voice Conditions. Co-ordination of Voice Conditions with Voice Modulations. Phonology.

Second Year. The Principles of Vocal Training. Emission of Voice. Agility of Voice. Pronunciation.

Third Year: Resonance. Flexibility of Voice. Dramatic Modulations of Voice. Visible Speech or Voice and Articulation.

Fourth Year: Review Courses and General Principles of Voice Control.

### III. TRAINING OF THE BODY

Careful study and development of the conditions of the body are necessary to adequate expression. Special exercises are given for normal adjustment and health, and careful distinction is made between ordinary so-called physical training and the harmonic, expressive training of the body. The poise, grace and flexibility of the body receive careful attention. Growth is stimulated by development.

First Year: Principles of Training. Harmonic Gymnastics.

Second Year: Psychological or Inductive Pantomime. Co-operative Training.

Third Year: Co-ordination and Unity. Rhythmic and Melodic Training of the Body.

### IV. PANTOMIMIC EXPRESSION

The fundamental character of action as a language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right control and uses of the voice, is made the basis of developing higher unity not only in man's three primary languages—words, tones and actions—but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of these three languages is studied and their true co-ordination and unity developed.

First Year: Pantomimic Introduction. Primary Studies in Dramatic Action.

Second Year: Manifestative Pantomime. Representative Pantomime. Pantomime Illustrations.

Third Year: Unity in Action. Dramatic Action.

Fourth Year: Gamuts of Pantomime. Characterization. Pantomime of Musical Drama.

## COURSES OF STUDY

### SECOND GROUP: CREATIVE EXPRESSION

Simultaneously with training for voice and body, creative work is required of students in conversations, discussions, spoken and written literary or dramatic interpretations, reading and impersonation. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses.

#### V. CONVERSATIONS

Students present in conversation or discussions subjects directly connected with their work in literature. (See III; also Speaking.)

Courses: Story-telling. The Beginnings of Literature. Discussions. Art Topics.

#### VI. INDUCTIVE STUDIES IN EXPRESSION

Short passages of best literature, interpreted in Spoken English by students in order to stimulate creative thinking.

Courses: Reading. Transitions in Expression. Harmonic Studies. Pantomimic and Dramatic Illustrations (See also Courses in Speaking.)

#### VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's aims, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage further study.

1. Junior Criticism. First year criticism centers in awakening the student's powers, in securing creative thinking and expression by co-ordinating logical instinct with spontaneity.

2. Second Year Criticism. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. Senior Criticism. Comparison of the lyric, epic and dramatic spirit as found in monologue, impersonation, and various forms of histrionic expression. Necessity of suggestion; the creative instincts; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. Post-graduate Criticism. (See Professional Courses.)

#### VIII. WRITTEN EXPRESSION

Written English is co-ordinated with Spoken English. Students are required to write to distinguish the differences in style.

1. Themes. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience.

2. English Literary creation. The writing of stories, poems, and essays. Expression of thought, feeling, and imagination obtained through words.

3. English Words. The nature of words. Studies in etymology. Written exercises introduced for improvement of the student's vocabulary.

4. Style. Written and spoken styles contrasted. Spirit and individual peculiarities of authors; general qualities of style, the laws of expression as applied to words.

## COURSES OF STUDY

### THIRD GROUP: LITERATURE AND ART

In addition to preceding work for personal development and the awakening of creative activity, the student studies various phases of literature and of art in order to recognize the permanent embodiments of the expression of the ideals of the race.

#### IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation of the masterpieces, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

**The Literary Spirit.** Literature as a necessary manifestation of human nature.

**Primary Literary Forms.** Fables, allegories, myths, lyrics, old ballads and folk-lore.

**Narrative Poetry.** Longfellow's "Tales of a Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story-telling; the primary spirit of poetry and its interpretation through the voice.

**Lyric Poetry.** Origin and nature; importance of the vocal rendering of lyrics.

**Forms of Literature.** Characteristics and forms of poetry and art, with their causes. Problems and recitations.

**Great Epochs of Literature.** (a) Norman Conquest as revealed in modern literature; collateral readings with oral tests. (b) 14th Century, Chaucer as the central star. (c) 16th Century, Shakespeare as the central figure. (d) 18th Century, Scott, Goldsmith, Wordsworth, etc. (e) 19th Century, as illustrated by Tennyson, Browning, Dickens and Morris.

**Epochs of the Drama.** 16th Century, Shakespeare and his Contemporaries; 17th Century, Milton's "Comus;" 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

**Browning.** Short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

**Epic Spirit.** (a) "Idylls of the King" (Tennyson), sources and legends. (b) Bible Reading.

**Artistic Prose.** History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

**The Modern Spirit.** Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

**History of Humor.** Influence of Humor in History and the spirit of literature; topics taken from leading writers.

**Metres.** Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression—Oral English.)

## COURSES OF STUDY

### X. CREATIVE STUDY OF LITERATURE

Lyrics and the Voice. Narrative Thinking. Vocal Interpretation of Literature. Dramatic Thinking. Métre and Vocal Expression. Forms of Literature as Phases of Art. Public Reading of the Bible. Literature and Expression. The Monologue. Life Sketches.

#### Additional Courses Combining Both Methods

Dramatic Spirit. Vocal interpretation; criticism and appreciation. Dramatic Thinking (a) Situation, Dialogue, Character. (b) Characterization, Bearings, Attitudes, Dramatic Action. (c) Forms of the Drama—Farce, Comedy, Burlesque, Melodrama, Tragedy—their nature and modes of interpretation. (d) Unity—Centralization, Oppositions, Movement, Color, Gradation and Contrast.

Dramatic Rehearsal and Problems. (a) Stage Art, Stage Business, Stage Traditions, Representative Art. (b) Dramatic Rehearsal—Farce, Comedy, Burlesque, Tragedy—of 16th, 18th and 19th Century plays.

The Monologue as a dramatic form, and its interpretation. (Text—"Brown.ng and Dramatic Monologue," S. S. Curry)

#### Impersonation, or Platform Interpretation of Plays

Constructive Dramatic Art (a) Dramatic Construction, practical and theoretical; the relation the stage bears to fiction, relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization (b) Dramatic Criticism, Analysis of plays, history of the Drama. (c) Practical Playwriting; outlining of original plays, adaptation of novels to the stage.

Shakespeare's Art. Dramatic rehearsal of plays. (Text—Dowden's Primer of Shakespeare.)

### XI. RELATION OF THE ARTS

The art spirit considered in relation to expression, while each art, as a record of expression, is studied as revealing some special phase of the human spirit. The courses of art-studies endeavor to guide students to an intelligent appreciation of painting, music, sculpture, architecture, and the various other arts. The Laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

Methods of studying art are important features of the School of Expression. This work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art or in picture galleries, studios, or the Art Museum. Courses are so arranged that students may have the benefit of different studies, lectures, and courses every year.

The following are some of the lectures on Art, illustrated by the stereopticon:

Nature of Art. Great Periods of Art. Spirit of Greek Art. Romanticism. Realism. Impressionism. Expression in Sculpture. Composition in Painting. Technical Struggles in Art. The Art of Our Time. Early Christian Art. The Renaissance. Albert Dürer. Rembrandt. Rubens, the Painter of Gesture. Poetic Landscape. The Painting of Peasants. Pre-Raphaelitism. Summary of Art Movements. American Art. Tendencies in Art.

(Continued on page 24)

\*Regular Courses, \$200 per year.

### SCHOOL OF EXPRESSION HORARI

	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>*FIRST</b>
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English Story Telling ("Little Classics")	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Expression")	Oral English — Literature and Expression — Epochs of Literature	
11	Harmonic Training (Program)	Dramatic Thinking (Shakespeare)	Voice Qualities — Problems, "Mind and Voice" Part I, II, III)	
12	Oral English — Narrative Poetry — Recitation	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)	
				<b>+FIRST YEAR</b>
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Voice (Qualities) (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Expression")	Oral English — Problems ("Foundations of Vocal Expression")	
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Oral English — Imagination and Dramatic Instinct, Part II).	
12	Harmonie Training — Rhythm Co-operative Steps	Oral English — Speaking — Epochs of Literature	Dramatic Thinking — Rehearsal (Shakespeare)	
				<b>+SECOND YEAR</b>
9	Qualities of Voice (Program) ("Mind and Voice," Parts I, II, III)	Oral English — Recitation — Personation — Participation — Platform Art	Oral English — Literature and Expression	
10	Oral English — Bible — Parables ("Imagination and Dramatic Instinct")	Oral English ("Foundations of Expression")	Art of Shakespeare (Dowden's "Primer")	
11	Literary and Platform Art — Monologue ("Browning and Dramatic Monologue")	Dramatic Thinking (Shakespeare)	Pantomime Problems	
12		Oral English (as above)	Oral English — Problems	
				<b>+SECOND (MIDDLE)</b>
9		Voice (Articulation) ("Mind and Voice," Parts I, II, III)	Program	
10		Oral English — Reading ("Classics for Vocal Expression")	Art of Shakespeare (Dowden's "Primer")	
11	HOME STUDY	Oral English — Personation and Participation	Oral English — Literature and Expression	
12		Co-operative Steps — Elemental Actions — Rhythm	Elliptic Pantomime — Program	
				<b>+THIRD YEAR</b>
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature — Method and Descriptive Style — Reading from Epochs of Literature	Co-operative Steps and Elemental Action	
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime — Methods of Teaching		
11	Literature and Art ("Browning and Dramatic Monologue")		Oral English Criticism XIV — Platform Art	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization	Dramatic Modulation of Voice — Elemental Praxis — Principles of Voice	
			Program — Elliptic Pantomime	
				<b>+THIRD YEAR</b>
9	Oral English ("Imagination and Dramatic Instinct," Part II)	Oral English — Literature (as above)		
10	Oral English — Public Speaking — Discussion	Co-operative Pantomime		
11	Criticism XVI — Unity	Methods of Teaching	HOME DAY	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Thinking — Rehearsal — Characterization		
				<b>+FOURTH</b>
9	Co-operative steps	Oral English — Literature — Method and Descriptive Style	Co-operative Steps and Elemental Action	
10	Elective	Co-operative Pantomime	Oral English Criticism XIV — Platform Art	
11	Oral English — Literature and Expression — Epochs of Literature	Modern Drama	Dramatic Modulation of Voice — Elemental Praxis	
12	Oral English — Dramatic Modulation of Voice ("Classics")	Dramatic Construction (Text book "Art of Playwriting")	Principles of Voice	
			Program — Elliptic Pantomime	

\*Tuition \$75. Subject to change; especially at Second Half Year when new courses are introduced.

## M.S. 1920-1921 FIRST HALF YEAR

Special Courses. \$266.66 per year

YEAR	Thursday	Friday	Saturday	
	Principles of Training	Oral English ("Foundations of Vocal Expression") — Problems		9
	Voice and Oral English — Problems in Body and Voice	Tone Production ("Mind and Voice," Parts I, II, III)		10
	Co-operative Steps — Rhythm	Dramatic Thinking — Rehearsal — Farce — Comedy	HOME STUDY	11
	Rhetoric — Grammar — English Is.	Recital		12

## R SPECIAL

	Principles of Training	Pantomime Problems	Oral English — Monologue Spirit — Recitation	9
	Voice and Oral English — Problems in Body and Voice	Oral English — Lyric Spirit — Elemental Praxis	Voice (Emission) ("Mind and Voice," Parts I and II)	10
	Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English ("Lessons in Vocal Expression") — Psychology of Vocal Expression	11
	Dramatic Spirit — Prose (Dickens)	Recital	Problems in Voice and Body	12

## AR SPECIAL

	Principles of Training	Harmonic Gymnastics — Program	Oral English — Monologue Spirit — Recitation	9
	Tone Production ("Mind and Voice," Parts I, II, III)	Oral English — Vocal Expression — Elemental Praxis — Lyric Spirit	Voice (Emission) ("Mind and Voice," Parts I and II)	10
	Modern Drama — Literature and Expression	Dramatic Thinking — Rehearsal — Farce — Comedy	Oral English — Creative Thinking — Recitation	11
	Dramatic Spirit (as above)	Recital	Problems in Voice and Body	12

## YEAR REGULAR

	Principles of Voice ("Mind and Voice," Parts I, II, III)	Oral English — Literature and Expression — The Novel	Adjuactive English	9
	Action — Elliptic Pantomime	Dramatic Rehearsal	Voice (Emission) ("Mind and Voice," Parts I and II)	10
	Oral English — Speaking — Oratoric Spirit — Prose	Agility of Voice ("Mind and Voice," Part III)	Oral English ("Lessons in Vocal Expression") — Psychology of Expression	11
	Co-operative Steps — Elemental Actions — Rhythm	Recital	Problems ("Imagination and Dramatic Instinct," Part II)	12

## AR SPECIAL

	Voice — Resonance	Oral Eng — Literature and Expression — Epochs of Literature — Comparative Criticism (16 and 18 Century Drama)	Oral English ("Spoken English")	9
	Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Voice (Emission) ("Mind and Voice," Parts I and II)	10
	Modern Drama Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
	Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

## R REGULAR

	Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Oral English ("Spoken English")	9
	Action — Elliptic Pantomime	Dramatic Interpretation — Impersonation — Platform Art	Platform Art — Life Sketches — Comedy	10
	Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Dramatic Criticism — Characterization (Shakespeare)	11
	Dramatic Construction (Text-book "Art of Playwriting")	Recital	Science of Speech (Bell's "Visible Speech")	12

## YEAR

	Stage Art — Dictation and Problems	Oral English — Literature and Expression (as above)	Public Speaking and Oratory ("Spoken English") Elective	9
	Action — Elliptic Pantomime	Impersonation — Platform Art	Dramatic Criticism — Characterization (Shakespeare)	10
	Modern Drama — Unity	Oral English — Literature and Expression — Creative Thinking — Epochs of Literature	Science of Speech (Bell's "Visible Speech")	11
	Dramatic Construction (Text-book "Art of Playwriting")	Recital		12

Electives outside of course for which student is registered, \$15 per hour for the year.

## COURSES OF STUDY

### XII. PUBLIC SPEAKING

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory, and to develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Conversations. Extemporaneous Speaking. Story-telling. Discussions. Debate. Oratory. Voice. Platform Art.

(a) **Preachers**

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and the spiritual powers realized and co-ordinated.

In addition to the preceding, ministers are divided into special sections for work in: Bible Reading (Text-book "Vocal and Literary Interpretation of the Bible"). Hymn Reading and Devotional Expression. Correction of mannerisms. Voice in Preaching. Vocal Interpretation of Poetry.

Special courses for speakers are arranged in both summer and winter terms. (See Special Circular.)

(b) **Lawyers**

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Extemporaneous Speaking. Voice. Discussions. Methods of Orators. Art of Speaking. Argumentation and Debate. Oratoric Style.

(c) **Lectures**

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

### XIII. METHODS OF TEACHING

(Teachers' Diploma)

(a) **Teachers of Voice and Speaking**

Principles of Education; Pedagogy. Methods of Teaching Vocal Expression. Methods of Teaching Voice. Methods of Teaching Speaking. Review of Fundamentals. Psychology of Expression.

(b) **Teachers of Literature and English**

Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by comparison and analysis. Relation of Literature to Vocal Expression. Rhetoric, grammar and English necessary to meet the needs of students. Vocal Interpretation of Literature (Text-book "Imagination and Dramatic Instinct")

Teachers acquire not merely a knowledge of the language and data regarding writers, but creative and literary instinct.

## COURSES OF STUDY

### FOURTH GROUP: PHILOSOPHY OF EXPRESSION

The universal characteristics of expression in nature are carefully studied in order to discover the fundamental principles of all artistic representations and manifestations. The studies aim to broaden the student's knowledge of life as well as of himself; to deepen his consciousness of the needs of the race and his own powers of rendering service; to broaden his experience so that he may have greater command of his own instinct to realize the character and dignity of his work, and to give him a real philosophy of life by gaining a deeper insight into the processes of nature.

**Province of Expression.** Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.

**Elements of Expression.** In nature, life and art.

**Psychology in Relation to Expression.** Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

**Method.** Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

**Human Nature.** Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

### FIFTH GROUP: PROFESSIONAL ATTAINMENT

Many persons decide upon a profession too early without understanding their possibilities. The School aims first to awaken the student, to develop his mental and spiritual activities, and then to secure a wise decision as to life work, to prepare adequately for their chosen profession.

At first students are expected to practice certain work along all branches. Every student is expected to converse, tell stories, recite, and act, to understand something of all art. After the student comes to know himself he is assigned to classes according to professional aim.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women have taken courses at the School.

## COURSES OF STUDY

### (c) Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness Development of pleasant qualities of voice. Studies of human nature Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Voice, Harmonic Gymnastics; Vocal Expression Studies of Human Nature (Dramatic). Courses for naturalness in conversation, speaking and reading Methods of teaching reading adapted to grade work Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high schools

### (d) Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Organic Training Circular and March "Expression.")

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics embracing Lectures upon General and Special Kinesiology, thereby enabling students to become familiar with the principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of other Systems, (d) Corrective Exercises for general use in the schoolroom, (e) Games and Plays; (f) Educational Dancing, both principles and practice. Special Gymnastic certificate in connection with a diploma.

Elective Courses: (a) Fencing; (b) Dancing, both social and educational.

## XIV. ARTISTIC LANGUAGES

### (Public Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations and all forms of Vocal Interpretation of Life and Literature, demands a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intuitions of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. (Natural languages of Voice and Body.)

Public Reading as a Fine Art. Vocal Interpretation of Literature Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. The Monologue. Life or Vaudeville Sketches Impersonation or the Platform Interpretation of the Drama

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston Commencement rentals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 33.)

## XV. DRAMATIC ARTISTS

### (Dramatic Artists' Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the per-

## COURSES OF STUDY

sonality of the student through technique is unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy) Courses are given in dramatic action, characterization and the principles of stage business throughout the year, with and without costumes.

Dramatic Thinking. Dramatic Rehearsal. Stage Business. Forms of the Drama. Situation, Dialogue, and Character. Characterization. Shakespeare, Old Comedies. Modern Drama. Poetic Drama. Life and Vaudeville Studies. Stage Art. Dramatic Action, Illusion, Art and Nature. Dramatic Construction.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March "Expression.")

## XVI. WRITERS

Courses in the School of Expression have been the means of unfolding creative energies and developing individuality in style, and have produced some able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of conversation and art and are applied in writing themes, essays and different literary forms.

Results in Written English are secured as are results in Oral English,—by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

English. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

Style. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

## SIXTH GROUP: SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

(a) All summer work counts toward regular diploma courses. (See March "Expression.")

(b) Special September Preparatory Term opens the first Tuesday in September. (See March "Expression.")

(c) Four hours on Saturday for students and teachers occupied during the week.

(d) Special evening courses. (See Circular of Evening Classes.)

## COURSES OF STUDY

### II. CLINIC FOR DEFECTIVE SPEECH

For years the School of Expression has been correcting defective speech by the scientific methods of the School, with excellent results. We are glad to announce a Clinic in the school, with the following Consulting Physicians Edward B. Lane, M.D., 419 Boylston Street, Boston; Isador H. Coriat, M.D., 416 Marlborough Street, Boston; Eliza Taylor Ransom, M.D., 231 Bay State Road, Boston, and Clara E. Gary, M.D., 416 Marlborough Street, Boston.

Cases requiring specific work in voice receive expert examination and diagnosis, and special training courses are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases. (See Special Circular.)

### III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes, laboratory work.

### IV. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

### V. PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS

Arrangements may be made by those desiring to take only individual lessons or special subjects. Special groups of subjects may be taken.

Chorus work in public schools. Pantomime of musical drama.

### VI. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings. (See Circular for Public School Teachers.)

### VII. HOME COURSES FOR MOTHERS

Groups of courses are arranged for those who wish to improve expression in the home. Such students can elect courses from other departments adapted to their needs, and for greater culture, such as courses in Art, Vocal Expression and Literature. In addition to these, special subjects will be assigned.

Expression and Education in the Nursery. Expression in the Home. Conversation. How to Interest and Entertain. How to Awaken and Direct the Play Instinct.

### VIII. CHILDREN'S CLASSES

Saturday Courses: Reading and Recitation. Simple Harmonic Exercises. Fancy Steps. Gymnastics.

### IX. PUBLIC SPEAKING

Special course in Public Speaking for men. (See Public Speaking Circular, also page 25.)

## COURSES OF STUDY

### X. DRAMATIC LEAGUE

Dramatic League courses, including the reading of plays, and dramatic criticism of plays.

### XI. PHYSICAL TRAINING

Various courses in Physical Training are open to special students and full normal courses for teachers of Physical Culture are given. A general course for health and grace. Fancy Steps or rhythmic movements in dancing. Corrective work. Medical Gymnastics. Playground Course, including Folk Dancing, Story-telling, Games, etc. General training for children and adults. (See Organic Gymnastic Circular.)

### XII. EVENING CLASSES

Courses: Reading. Speaking. Voice Dramatic Art. (See Special Circular.)

### XIII. HOME STUDIES AND BOOKS

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature; also courses for teachers, with keys and helps in the use of Dr. Curry's publications. (See Home Study Circular and Morning League Circular, also Book Circular.)

One of the aims in the founding of the School of Expression was to establish and secure better methods.

The work of the Book Department has resulted in the publishing of about fourteen volumes. These books cover a great many phases of the work,—other books are in preparation. They are published not with the view of making money, but as a part of the endeavor of the School of Expression to meet all the needs of this department of education (special circular on application).

### XIV. SUMMER COURSES

The Summer courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given. All work done in the Summer Session counts toward the regular diploma courses. (See December "Expression," for preliminary announcements; see March number for Summer Circulars.)

### XV. COURSES IN PHONETICS AND VISIBLE SPEECH FOR FOREIGNERS

Special classes for Chinese, Japanese, and other foreigners in the scientific mastery of English.

### XVI. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression and receive extra and special training according to the principles of the School.

Négliger le style, c'est ne pas aimer assez les idées qu'on veut faire adopter aux autres.  
—Beranger.

## GENERAL INFORMATION

### REQUIREMENTS FOR ADMISSION

Applicants are required to present two written testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these, in addition to the general requirements, must show ability for the particular aim chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice and help may be given through Home Study.

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements for admission, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred points\* (or three summer terms in the School of Expression).

College graduates, or those having equivalent attainments, may take the Teachers' Diploma course in two years. All Diploma students are required to pass all the examinations in the first, second, and third year groups of courses.

### DIPLOMAS

Courses in the School of Expression are arranged systematically for the new and progressive development of each student. Diplomas and other honors are awarded according

\* A point in the School of Expression represents an hour of instruction with sufficient outside practice and study to accomplish the work assigned.

## GENERAL INFORMATION

to the number of points mastered and the degree of development attained.

1. General Culture Diploma. Requires the mastery of first- and second-year work. (See Horarium, pages 22 and 23.)

2. Speaker's or Preacher's Diploma. Requires the mastery of two years' work, elective. May be taken by college graduates in one year. Special requirements in discussion, extemporaneous speaking, debate and courses in oratory.

3. Teacher's Diploma. Three years. This diploma calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Matriculants (A. B. Degree) may take the three years' course in two years.

4. Public Reader's Diploma.\* (Three groups of courses with private lessons.) Two years. Emphasis is laid on the Vocal Interpretation of Literature, Impersonation, Reading of Plays, Platform Art, Dramatic Training, and courses in criticism and in public recital work.

5. Dramatic Diploma. Three special groups of courses are required for this diploma and emphasize Dramatic Training, Dramatic Action, Training of the Body, Pantomime Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression.

6. Artistic Diploma. Requires at least one year of systematic work (at least twelve hours a week) after receiving the Public Reader's Diploma or its equivalent, and high artistic attainment in Impersonation and Public Reading.

7. Philosophic Diploma. Requires at least one year of systematic work (at least twelve hours a week) after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received a year.

## ASSOCIATES

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School.

## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in a dormitory, or in students' homes, private families or student club, for \$225 a year and upward. Men can earn their living while studying if desired.

\* Subjects selected from First, Second and Third year regular courses.

## GENERAL INFORMATION

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the Office.

The placing of students in homes is supervised by the Dean, assisted by the Matron, and parents are advised to require their daughters to place themselves under the chaperonage of the Dean.

The School Studios offer opportunities for social intercourse and study. Everything necessary to the life of the student is arranged, so that young women students are as well protected as in their own homes.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Dean of the School of Expression is in co-operation with the Boston Co-operative Registry for Students, formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested.

(See Announcement Number of Expression.)

## LIBRARY ADVANTAGES

For collateral and extensive reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (nine hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

## PUBLICATIONS

The School of Expression has always kept the public informed of the activities of its various departments through special circulars and bulletins. Its regular publication is **EXPRESSION** now in its twenty-eighth volume—a quarterly

## GENERAL INFORMATION

that gives the calendar of terms, items concerning alumni, and such information as will be interesting alike to graduates and to those contemplating studying in the School.

During the past year, the student body voted to establish a magazine devoted entirely to student interests. The publication was entitled "Echoes," and contained original contributions of short stories, articles of interest, and verse, most of which had first been used by the author in his platform work. "Echoes" was so popular with the students that a permanent staff was elected, and several numbers will probably be issued during the ensuing year.

## TUITION

All tuition payable in advance (two-thirds on opening day, and balance January first—interest charged on tuition over one month due), as follows:

Regular group of courses for each school year. (See Horarium.) (5 days a week)	\$200.00
Each special diploma group of courses for each school year. (See Horarium.) (6 days a week)	266.66
Fee for Fourth year work	75.00
Work chosen by subjects, one hour each week, for the year	20.00
Four hours in one day, each week, for the year	50.00
Any regular group of courses, one month	35.00
Selected subjects chosen out of the course per hour by the year	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular	150.00
Two years' Normal Course in Gymnastics for each school year	180.00
Home Study Course fee, for one year (see Home Study Circular)	15.00
Public Readers' diploma group of courses (5 days a week), and Private Lessons, for each school year	300.00
Diploma fee	5.00
Extra Examinations, each	5.00
Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	2.00 to 15.00
Laboratory fee for examination and consultation	5.00
Registration fee	5.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression." Increased rates will become effective in the Summer Session of 1921.	

Students who have paid \$450 for the Teacher's Diploma are charged no further tuition for the regular work. One-half regular rates for clergymen and theological students and their families. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of expression. Deficiencies must be made up before graduation, subject to extra charge.

## **GENERAL INFORMATION**

All School bills, including notes, must be settled before Diplomas are signed.

Application for Loan Scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally introduced to the office.

No rebates or refunds.

Students with college degrees may register for research work, at special rates.

## **LOANS AND SCHOLARSHIPS**

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

Among the scholarships are:

### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

### **STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

### **STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

### **FORM OF A BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars for the purpose of .....  
.....

Signed,

## GENERAL INFORMATION

### LOCATION

George William Curtis, in *Harper's Weekly*, about the time of the founding of the School of Expression, said that Boston had always been the center of endeavors to improve voice and speech in America. More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city of the United States. This is probably due to the fact that here one comes into contact with advanced movements in the life of the world; that Boston has one of the finest public libraries (open to students of this School), and good homes are provided for all.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution of this character. The studios and offices of the School are arranged especially to meet its needs in every way, and furnish attractive centers for the splendidly organized social and artistic life of the pupils.

Within ten minutes students may reach all concerts, lectures, operas, dramatic representations, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as the various scientific and art museums.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience."

"There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,  
Dean of the University of Chicago, in  
"The World To-day,"

### APPLICATIONS FOR TEACHERS

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given

## GENERAL INFORMATION

to all inquiries from schools and colleges, and a thoughtful selection then made. No one is so competent to judge of the possibilities of the students as are their teachers.

On application the School will supply professional artists in platform interpretations.

Plays staged and pageants directed. Write for special circulars.

## TO INCOMING STUDENTS

Students coming from New York, or over the N. Y., N. H & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to attend the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston 17, Mass.

## STUDENTS, 1919-1920

### Post-Graduate and Fourth Year

Allen, Charles E. (LL. B.), Boston  
Bolton, Louise May, E. Milton  
Finneran, Mary Frances, Jamaica Plain  
Gray, Daisy Dean (A.B.), Meridian, Miss.  
Hilton, Bertha Eloise, San Antonio, Tex.  
Holt, Florence Anna, Providence, R. I.  
Potter, Ethel Priscilla (A.B. Wellesley), Boston  
Plummer, Jennie Mae, Washington, D. C.  
Price, Florence Arvilla, Hyde Park  
Putnam, Janet Hellewell, Brookline  
Rosa, Ellen Mary, Winthrop  
Ross, Veronica Elizabeth, Montreal, Canada  
Watson, James F. (A.B. Furman Univ.), Atlanta, Ga.  
Weldon, Myrtle S., Newton  
Wright, Sarah, Memphis, Tenn.

### Third Year

Bowden, Sara Dosia (A.B. Wesleyan Coll.), Thomson, Ga.  
Drysdale, Grace, Cambridge  
Edwards, Mary, Boston  
Gingell, Martha, Torrington, Conn.  
Guthrie, Ruth Titus, So. Boston  
Hoyle, Hortense, Swampscott  
Kelly, Edna B. (A.B. Univ. of Okla.), El Reno, Okla.  
Krafft, Gertrude, Marquette, Mich.  
Latimer, Mary E. (A.B. Hiram Coll.), Thamesville, Ont.

Mahoney, Margaret Lucy, Jamestown, N. Y.  
Manchester, Ruth Grace, Oxford  
McKinney, Julia Grace, Harriman, Tenn.  
Middleton, Willa Faison, Greensboro, N. C.  
Mitchell, Carlotta Perle, Montgomery, Ala.  
Pierce, Catherine J. (A.B. Univ. of Nebr.), Belleville, Kans.  
Stahr, Elizabeth Jane, Elkhart, Ind.  
Woods, Dorothy M., Kankakee, Ill.

### Third Year Special

Hays, Mary Frances, Newport, Ark.  
Monroe, Annetta, Wichita Falls, Tex.  
Walters, Mary Jane, Roxboro, N. C.

### Second Year

Coghill, Anne Kathrine, Carrollton, Ky.  
Curry, Gladys Banning, Boston  
Hayes, Bertha Gertrude, Framingham  
Hewins, Miriam Virginia, Watertown  
Hurwitz, Florence, Somerville  
Key, Mattie Thurmond (A.B. Woman's Coll. of Ala.), Russellville, Ala.  
Land, Mary Lucile, Logan, W. Va.  
McKee, Annie Lovina, Amesbury  
Seanon, Rev. Robert (M.A. Santa Clara Univ., Cal.), Portsmouth, R. I.  
Shafer, Mary Eleanor, (A.M. Allentown Coll.), Middletown, Md.  
Spielberger, Sadie Beatrice, Birmingham, Ala.  
Wolfin, Cornelia, Amarillo, Tex

## STUDENTS, 1919-1920

### **Second Year Special**

Andre, Eve Imogen, Jenison, Mich.  
 Bell, Sophia Marie, Nashville, Tenn.  
 Bergstrom, Leonora W., Tampa,  
     Fla  
 Burt, Alice Whitworth, Gunnison,  
     Miss  
 Campbell, Jeanette, Cincinnati,  
     Ohio  
 Crank, Ruth Lois, Louisa, Va.  
 Dickson, Sara Anne, Charlotte,  
     Tenn.  
 Duffy, William E. (A.B. Boston  
     Coll.), Austin, Tex.  
 Fetzer, Henrietta, Hinsdale, Ill.  
 Fuller, Dorothea Virginia, Brook-  
     lyn, N. Y.  
 Goff, Justine Nina, Spencer, W. Va.  
 Hensel, Minnie Viola, Van Wert,  
     Ohio  
 Hobgood, Olivia Maria (A.B. Louis-  
     burg Coll.), Louisburg, N. C.  
 Hopkins, Beatrice Lurline, Mer  
     Rouge, La.  
 Hubbard, Alice Ruby, Spavinan,  
     Okla.  
 Jaquith, Olive Lucile, Aeme, Al-  
     berta  
 Mallory, Pearle S., Charleston, W.  
     Va.  
 McIlvaine, Clara, Hartford, Kans.  
 Murray, Elizabeth Conway, Nat-  
     chez, Miss.  
 Ness, Florence, Newton Highlands  
 Peterson, Olive Grace, Devon,  
     Conn  
 Riser, Mary Agnes, Crystal Springs,  
     Miss.  
 Robinson, Merle, St. Louis, Mo.  
 Schofield, Rebecca Young, Whitns-  
     ville  
 Spence, Elizabeth, Camilla, Ga.  
 Ulmer, Irene Virginia, Savannah,  
     Ga.  
 Wallace, Katherine, Clarksville,  
     Tenn.

### **First Year Special**

Dean, Lois Mildred, Cleveland I.,  
     Ohio  
 Hopkins, Frances Josephine, Gon-  
     zales, Texas.  
 Welty, Florene, Mammoth, Pa

### **First Year**

Austin, Lillian Daisy, Boston  
 Benefiel, G. J. (A.B. Univ. of So.  
     Cal.), Los Angeles, Cal.  
 Blanchard, Helen Elizabeth, Brook-  
     line  
 Brooksher, Edith Lucille, Fort  
     Smith, Ark.  
 Brown, Karl (A.B. Univ. of Kans.),  
     Lawrence, Kans.  
 Colitz, Marion Edith, Providence,  
     R. I.  
 Colvin, Louise E., Providence, R. I.  
 Cranwill, Lawrence Paris, Jackson-  
     ville, Ill.  
 Drenning, Estelle, Jacksonville, Fla.  
 Eddins, Callie, Cooper, Tex.  
 Este, Annie Louie, McKinney,  
     Tex.  
 Farrell, Stella Marie, Cambridge  
 Fisher, June, Decatur, Ill.  
 Fitz-Hugh, Virginia, Lake Forest,  
     Ill.  
 Freeman, Kathryn Elizabeth, New  
     York  
 Hinchey, Gladys De Silva, Welland,  
     Ont.  
 Honors, Dorothy Drew, Swamps-  
     rott  
 Jackson, Marguerite Eileen, Brook-  
     line  
 Kepner, Grace Myra, Aurora, Mo  
 Kollmeyer, Gertrude Sophia, Ba.ti-  
     more, Md.  
 Longbotham, Franke, Tehuacana,  
     Tex.  
 Owen, Sara Jackson, Cedar Bluff  
     Va.  
 Palmer, Elsie O., Rockland

## STUDENTS, 1919-1920

- Perry, Gertrude, Newton  
 Plosser, Mabel Lilian, Birmingham, Ala.  
 Plugge, Domis Edward, Grand Rapids, Mich.  
 Remine, Sarah Kate, Johnson City, Tenn  
 Reticker, Virginia, Quincy, Ill  
 Richmond, Alice G., Boston  
 Sands, Dorothy (A.B. Radcliffe), Cambridge
- — —
- Smith, Beatrice Ella, E. Bridge-water  
 Somers, Marjorie, New Haven, Conn.  
 Steirwalt; Chrystabelle, Worthington, Ind.  
 Stevenson, Ethel, Los Angeles, Cal.  
 Turner, Lulu Mae, Birmingham, Ala.  
 Wilcox, Mark, Dover, Pa.

## SUMMER AND SPECIAL STUDENTS

- Abrams, Rose, Roxbury  
 Adney, Mary Moody, De Land, Fla.  
 Anderson, Ethna, Rockwell, Tex.  
 Antis, Greta, Cochituate  
 Antis, Sons, Cochituate  
 Armstrong, Chester J., North Billerica  
 Armstrong, Florence Van Hekle, Philadelphia, Pa.  
 Austin, Grace M., Medway  
 Axberg, Carl, Quincy  
 Backius, Bertha, Randolph  
 Bailey, Charles Folsom, Boston  
 Bailey, Lena, Woodsdale, N. C.  
 Baker, Catherine A., Lenox  
 Baker, George Theodore, Hamilton, Va.  
 Bass, Helen Virginia, Kissimmee, Fla.  
 Bearse, Edwina, Roxbury  
 Benson, Dorothy, Roslindale  
 Barnardi, Gladys Catherine, Albany, Ala.  
 Bigney, Robert Edward (LL. B.), Boston  
 Black, Alfred Mansfield, Asheville, N. C.  
 Bornstein, Helaine, Boston  
 Bosdan, Helen, Jamaica Plain
- Bowen, Louise, Hendersonville, N. C.  
 Bowers, Lorraine, Dorchester  
 Bowers, Thomasine, Dorchester  
 Bracht, Alma C. V., Boston  
 Brown, Irene, New Smyrna, Fla.  
 Burack, Anna, Roxbury  
 Burgess, Minnie E., Gaffney, S. C.  
 Burke, Ambrose Joseph (A.B. St. Marys), Washington, D. C.  
 Burns, Cleo, Ellenboro, N. C.  
 Burrows, Faye (A.B. Florida State Coll.), Crystal River, Fla.  
 Burton, Linda, Hazel, Ky.  
 Buttera, Carolyn A., Somerville  
 Callahan, Marie L., Boston  
 Campbell, Jeanette L., Boston  
 Carney, Helen Charlotte, Allston  
 Cartwright, Ella, Roxbury  
 Chandler, Margaret, Kingsville, Tex.  
 Chapman, Grover I. (A.B. Wabash), Columbia City, Ind.  
 Charrier, Katheryn Ernestine, Boston  
 Chase, Marion Richardson, Haverhill  
 Cheek, Cornelia C., Ore Hill, N. C.  
 Chipman, Lucretia, Dorchester  
 Clark, Gertrude Imogene, Roxbury

## SUMMER AND SPECIAL STUDENTS

- Cornelius, Oretha, Kingsville, Tex.  
 Cox, Carolyn Juliet, Huntington,  
 W Va.  
 Crabtree, Ora, Nashville, Tenn.  
 Crockett, Juanita Shafter, Dunn,  
 N C.  
 Cummings, Jane, Roxbury  
 Cunningham, Mary, Dorchester  
 Curtin, John Joseph (A.B., Boston  
 Coll.), Medford  
 Dale, Edward Everett (Ph D.,  
 Harvard), Norman, Okla.  
 Dance, Jonnie Hinton, Athens, La.  
 Davis, Mabel G., Reading  
 De Chant, J. Frank, Cambridge  
 Delaney, Mrs. M J., Roslindale  
 Delano, Isabel, Bucksport, Me  
 Donovan, Vivian Josephine, Lynn  
 Dow, Mrs. George L., Cambridge  
 Downs, John W., Arlington  
 Draper, Howard W., Milton  
 Durfee, Mrs. Edgar Green, Fall  
 River  
 Durham, Frankie, Poplarville, Miss.  
 Eckert, Minna, Boston  
 Edgerton, Mae L., Boston  
 Edwards, Florence Brennan, Fay-  
 etteville, Tenn.  
 Ehresman, Margaret, Spencer, Tenn.  
 Elliott, Nola, Blossom, Tex.  
 Ellis, Agnes (A B. Boscobel), Ham-  
 burg, Ark.  
 Enselmann, John Jacob (Ph.B.,  
 Univ. Copenhagen), Copenhagen,  
 Denmark  
 Fagan, Frances Isabell, Boston  
 Finnance, August Joseph (M.A.  
 St. Mary's), Meriden, Conn.  
 Finnigan, J. H., Fall River  
 Fishel, Mamie Vaughn (B.S. Me-  
 ridian Woman's Coll.), Meridian,  
 Miss  
 Foster, Annie Mae, Kingsville, Tex.  
 Fowler, Cuthbert (A.B. St. Steph-  
 ens Coll.), Annandale, N. Y.  
 Frageman, Jaunita Ladd, Pleasant  
 Hill, Mo.  
 Freedman, Sarah, E Boston  
 Fulton, James, Westboro  
 Fulton, Leah Marie, Waverley  
 Fulton, Maude Allen, Fayetteville,  
 Tenn.  
 Gable, Charles J., Lancaster, Pa.  
 Gallagher, Owen (LL. D.), Dor-  
 chester  
 Gallagher, Thomas, Dorchester  
 Gentry, Maud, Hot Springs, N. C.  
 Gooby, Evelyn, Dedham  
 Grace, Carolyn Cate, Harwich  
 Graff, Louise M., Ossining, N. Y.  
 Gray, Sara Wheeler, Dover, Tenn.  
 Gregory, Mabel, Everett  
 Gregory, Paul, Everett  
 Greyser, Reba, Boston  
 Guuder, Mrs. James W., Jr., Ashe-  
 ville, N. C.  
 Haber, Eleanor, San Francisco, Cal.  
 Hall, Samuel Oscar (M.A., Univ.  
 of. Va.); Moorefield, W Va.  
 Hallowell, Royal N. (M.A. Mass  
 Agr. Coll.), Cambridge  
 Harding, Bonnie, Dorchester  
 Harding, Dorothea, Dorchester  
 Harrington, Mary C., Boston  
 Harrington, Stephen James (A.B.  
 Boston Coll.), Cambridge  
 Harrison, Edward, Philadelphia,  
 Pa.  
 Heald, Vivian, Needham Heights  
 Heinstein, Mrs. A. L., Dorchester  
 Henry, Lillian C., Newport, Tenn.  
 Hessell, William (A B. Central  
 Wesleyan), Kearney, Mo  
 Higbee, Harry George, Sharon  
 Higgins, Fannie C., White Plains,  
 Tenn.  
 Higgins, Louise, Roxbury  
 Hill, Bishop Perkins, Washington,  
 D. C.

## SUMMER AND SPECIAL STUDENTS

- Hill, Elinor, Newton  
Hill Myrtle (B.S. Miss. Synodical Coll.), Cleveland, Miss.  
Hinds, Halie, Hendersonville, N.C.  
Hook, Ada, Nashville, Tenn.  
Hogg, Mrs. David S., Weaverville, N.C.  
Holden, Hiram Cassedy (LL.B. M.I.saps Coll.), Jackson, Miss.  
Holroyd, John H., Everett  
Horrigan, Eleanor Louise, St. Paul, Minn.  
Howard, Lucia (A.B. Wheaton Coll.), Brookline  
Hughes, Emma Jeane, Haynes, Ark.  
Hung, Shen, China  
Hurley, Katherine, Quincy  
Jameson, Lucie Evelyn (M.A. Univ. of Tex.), Austin, Tex.  
Jarvis, Seward Thompson, Arlington  
Jewett, Myrtis Eleanor, Plymouth  
Johnston, Audrey Telena, Webster City, Ia.  
Jones, Jane Elizabeth, Brookline  
Jones, Margaret, Tampa, Fla.  
Kaufman, Augustus Hyman (LL.B. Boston), Brookline  
Keenan, John Francis (A.B.), Philadelphia, Pa.  
Kennedy, Edith Rachel, Cambridge  
Kennedy, Martha Dorothy, Dorchester  
Kenny, Annie Rosella, Boston  
Kent, John J., Jamaica Plain  
Kimmmons, Myrtle, Shelbyville, Tenn.  
King, Ila, Boston  
King, Leonard Hammond, Arlington  
Kopelman, Sarah, Hartford, Conn.  
Kraemer, Eugene J. (M.A. St. Mary's Univ.), Wilmington, Del.  
Lacock, John Kennedy, Cambridge  
Land, Alice Catherine, Logan, W Va.  
Land, Jacob Golden, Logan, W Va.  
Leavis, Elma Sturgis, West Medford  
Lee, Uhlma, Oliver, Ga.  
de Leuw, Marjorie Elizabeth, Kingsville, Tex.  
Lewis, Ruby Etta, Memphis, Tenn.  
Liebert, Alma, Jamaica Plain  
Littlejohn, Myrtle, Gaffney, S.C.  
Littlejohn, Sarah C., Gaffney, S.C.  
Luppold, Gladys Carolyn, Roxbury  
Lyons, William Leo, Indianapolis, Ind.  
McCarthy, Josephine W., Somerville  
McCarthy, Mary Josephine, Allston  
McCarthy Ruphine A., Arlington Heights  
McCaughhey, Beulah, Denison, Tex.  
McCormick, Grace G., Asheville, N.C.  
McDonough, William Francis, Charlestown  
McQuary, Ada (A.B. Baylor Coll.), Rosebud, Tex.  
MacFarlane, Catherine, Boston  
MacLaughlan, Rachel, Boston  
MacNeill, Prescott Whitney, Belmont  
Maddy, Lova Elizabeth, Enid, Okla.  
Magee, Eunice B., Plymouth  
Maggioni, Elizabeth L., Boston  
Mangel, Sophie Caroline, Watertown  
Megan, Thomas Francis (LL.B. Boston), Cambridge  
Meier, Franz Carl Max, Boston  
Megert, Henry Otto (A.B. Central Wesleyan), New Haven, Mo.  
Millen, Dorothy, Dorchester

## SUMMER AND SPECIAL STUDENTS

- Miller, Samuel, Boston  
 Millett, Bertha, Somerville  
 Millett, Edna, Somerville  
 Minuella, Max. (M.D.), Boston  
 Minyard, Lura, Etta, Greenwood,  
     Miss  
 Miner, Evelyn B., So. Lincoln  
 Mitchell, Mrs. Shirley Russell,  
     Malden  
 Morford, Florence Magran, Brookline  
 Morgan, Thelma, Fair View, N. C.  
 Morrin, Mell Gerald (A.B. St.  
     Ambrose), Williamsburg, Ia.  
 Morrow, Connie (A.B. Limestone  
     Coll.), Raleigh, N. C.  
 Moss, Ruth, Roslindale  
 Myers, Harry M., Brookline  
 Nash, Lucia B., South Weymouth  
 Neis, Anna Marie, Boston  
 Newton, Grace M., Worcester  
 Nishida, Dengro, Brookline  
 O'Connor, Helen F., Roxbury  
 Odend'hal, Charles Joseph, Boston  
 Oglesby, Eva Mary (B.S. Sullins  
     Coll.), Raleigh, N. C.  
 Palmer, Leighton String (B.S. Univ.  
     Pa.), Rockland  
 Peterson, Helen Agnes, Boston  
 Pooley, Thomas, Boston  
 Prell, Mae Curry, Milwaukee, Wis.  
 Pridmore, Sudie, Gaffney, S. C.  
 Rector, Randolph (Ph.B. Denison  
     Univ.), Pawtucket, R. I.  
 Redkey, Carl Edwin (M.A., Den-  
     ver Univ.), Denver, Colo.  
 Reid, Etoile, Fort Meade, Fla.  
 Remine, Sarah Kate, Johnson City,  
     Tenn.  
 Rhine, Rabbi Abraham (D. D.),  
     Hot Springs, Ark.  
 Rice, Lucile Alison W., Somerville  
 Richards, Marie, Plymouth  
 Riley, Alice M., Boston.  
 Ring, Herman H., Boston  
 Ritchie, Carol M., Boston  
 Rogers, Nathan Bradford, Canton  
 Rozelle, Ethel Agnes, Haskell, Kans.  
 Sampson, Minnie E., Boston  
 Schriftgicsser, Lorraine B., Phila-  
     delphia, Pa.  
 Scorer, Margaret Ivy, Essendon,  
     Melbourne, Australia  
 Sellon, Walter Archie, Roslindale  
 Sheehan, Kathryn Elizabeth, Bos-  
     ton  
 Sheridan, Phyllis, Auburndale  
 Sister Alphonsa, Springfield, Ill.  
 Sister Mary Isabel, Springfield, Ill.  
 Skinner, Irene Antoinette, Chicago,  
     Ill.  
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     Boston), Hobart, Okla.  
 Snow, Dorothy, North Weymouth  
 Soch, Augusta, Watertown  
 Stanley, Elizabeth B., St. John,  
     N. B.  
 Stearna, Mabel, Central, S. C.  
 Steigner, Mandames de (A.B. Bay-  
     lor Coll.), San Marcos, Tex.  
 Stetson, Mrs. F. W., Roxbury  
 Stone, Geraldine, Roxbury  
 Sturgis, Edith N., Blackstone, Va.  
 Suber, Gustave A., Malden  
 Swaffield, Mary Elizabeth, Colum-  
     bia, S. C.  
 Swanson, Carl O., Roxbury  
 Sweeney, Edmund Benedict, Dor-  
     chester  
 Swink, Maude, Temple, Tex.  
 Talbot, Mrs. G. H., Newtonville  
 Taylor, Naoma Ilma, Franklin,  
     N. C.  
 Teague, Mary Bertha, Deport, Tex  
 Timmerman, Electra, Hinsdale  
 Tonry, Florence L., Bedford  
 Townend, John Bulman, Kingston,  
     Ontario

## SUMMER AND SPECIAL STUDENTS

- Travis, Emma M., Weston  
Urban, Percy Linwood (M.A.  
Princeton), Philadelphia, Pa.  
Vai, Ameha, New York City  
Van Wyck, Benjamin Stevens, Bos-  
ton  
Walker, John Carter (M A. Univ.  
Va.), Woodberry Forest Va.  
Wallace, Lottie, Sheridan, Ind.  
Wallour, Charles Wilham, Newton  
Center  
Walters, Sarah (B.S. Andrew Coll.),  
Belton, S. C.  
Ward, Eva McFarlane, Beaumont,  
Tex.  
Warren, Ophelia, Woodsdale, N. C.  
Watkins, Grace (A.B., Anderson  
Coll.), Belton, S. C.  
Waugh, Jessie M., Boston  
Webb, Antoinette Treat (M A  
Univ. Maine), Bangor, Me  
Webber, H Celeste, Converse S C  
Webber, Roy, Arlington  
Wechler, Hugh, Dorchester  
Weiffenbach, Rose Elizabeth, Rox-  
bury  
White, Nora Cobb, Murphy, N. C.  
Wilcox, Mark, Union City Pa.  
Wilinsky, Harriet, Boston  
Williams, Margaret, Durant, Okla.  
Williamson, Nellie Blythe, Belton,  
S. C.  
Winn, Grace, Kissimmee, Fla.  
Wolford, Violet Rochelle, Cordova,  
Ala.  
Wyllie, Mary M., Boston  
Yandell, Dorothy, Roslindale  
Young, Lucy Snow, Brighton



# **EXPRESSION**

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION

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**SCHOOL OF EXPRESSION**



S. S. Copley L.H.B. President.

**'306 PIERCE BUILDING BOSTON MASS.'**

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## **ANNUAL CATALOGUE**

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Expression is Issued Quarterly by the

**SCHOOL OF EXPRESSION**  
PIERCE BUILDING, COPLEY SQUARE  
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## **CALENDAR FOR 1921-1922**

### **SEPTEMBER PREPARATORY TERM**

- Sept. 1. Opening Preparatory Term (Special).  
Sept. 5. Labor Day (Holiday).

### **REGULAR YEAR**

- Oct. 5 Registration Day.  
Oct. 5 Examinations for Advanced Standing.  
Oct. 6 Opening of Regular Year.  
Oct. 12 Columbus Day (Holiday).  
Nov. 24 Thanksgiving (Holiday).  
Dec. 28 noon to Jan. 3, Christmas recess.  
Jan. 3 Re-opening after Christmas Holidays.  
Feb. 22 Washington's Birthday (Holiday).  
Good Friday (Holiday).  
April 19 Lexington Day (Holiday).

### **GRADUATING RECITALS, April 10 to May 10.**

- May 7 Baccalaureate Service at 3.30 p. m.  
May 11 Graduation Exercises 10.30 a. m.  
May 11 Annual Meeting of Alumni Association 7 p. m.  
May 12 Closing Lesson.

### **SUMMER SESSION, 1922**

- May 17 Opening of Dramatic Term. (Special).  
May 30 Decoration Day (Holiday).  
July 1 Opening of Southern Term, Asheville, N. C.  
(Special).  
July 5 Opening of July Term.  
Aug. 3 Opening of August Term.  
Sept. 1 Opening of Preparatory Term. (Special).  
Sept. 4 Labor Day (Holiday).

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a. m. The office hour of the Dean is 2 to 3 p. m. daily, beginning September first.

But wolle to saye, and so to meane,—  
That sweete accordis is seldomme seenne.  
—Sir Thomas Wyatt.

Annual Catalogue  
of the  
School of Expression

Established 1879



*From a sketch by E. H. Garrett*

Pierce Building, South Corner of Copley Square, Opposite the Public Library  
Home of the School of Expression  
Offices and Studios Occupy Almost the Entire Third Floor (Elevator)

Boston 17  
Offices, Rooms 301-321 Pierce Building  
Copley Square

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Art is nature made by man.  
To man the interpreter of God.  
—Owen Meredith.

## CORPORATION AND TRUSTEES

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Edward Everett Dale, Ph.D., University of Oklahoma, Norman, Okla.  
Victor H. Hoppe, A.B., State Normal School, Bellingham, Wash.  
Waldo H. Heinrichs, c. o. National Council of Y. M. C. A.'s, 5 Russell Street,  
Calcutta, India  
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W. H. P. Faunce, D.D.  
George L. Osgood, A.B.

Man can give nothing  
To his fellow man  
But himself  
-Schlegel.

## TEACHERS

### Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., Boston Univ., 1880; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88, Acting Davis Professor of Speaking, Newton Theol. Inst., 1884-1919; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909, grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), etc. Author of "Province of Expression," "Mind and Voice," "Foundations of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct," "Vocal and Literary Interpretation of the Bible," "Browning and the Dramatic Monologue," "Spoken English," "The Smile," "How to Add Ten Years to Your Life," "Hints to Officers on Giving Commands." Editor of "Classics for Vocal Expression," "Little Classics for Spoken English."

### Anna Barlight Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79, Prin. of Sch. of Eloc. and Expression, 1879-88; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, Poetic Drama, and Dramatic Narrative; Plat-form Art and Literary Interpretation.

Director of Dramatic Term; Shakespeare, Modern Drama, Impersonation, Platform Art, Literary Interpretation and Intensive Study of Literature, Action, Pantomime, Voice and Vocal Expression.

### Mary Hollingsworth, Assistant Dean

Teacher's Diploma, School of Expression, 1914.  
Story Telling, Public Reading and Vocal Expression.

### Lewis D. Fallis, A.B. (University of Washington)

Teacher's Diploma, School of Expression, 1911.  
Director Dramatic Rehearsals; Stage Director, Summer Terms. Vocal and Dramatic Interpretation, Vocal Expression. Public Speaking.

### Edward Abner Thompson, M.A. (Bowdoin College)

Artistic Diploma, School of Expression, 1914.  
Instructor in Vocal Training.

### Eliza Josephine Harwood

Grad Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; Teacher's Diploma, School of Expression, 1900. The Gilbert Normal School of Dancing, 1905, Chalf School of Dancing, 1909

Head of Department of Organic Gymnastics; Assistant in Rhythmic Co-operative Steps.

THEATRE

**Harryette M. Kempton**

Philosophic Diploma, School of Expression, 1914.  
Vocal Expression, Voice, Harmonic Training, Voice Clinic.

**James A. Verburg, A.M. (Hope College)**

Teacher's Diploma, School of Expression, 1917.  
Public Speaking, Bible.

**Leonora Austin**

Literature and Expression, Evening Classes.  
Associate Editor of Expression.

**Mary Frances Finneran**

Teacher's Diploma, School of Expression, 1919.  
Instructor in Phonetics and Articulation.

**Henrietta Fetzer**

Teacher's Diploma, School of Expression, 1920.  
Children's Classes and Theatre.

**Carrie A. Davis**

Teacher's Diploma, School of Expression, 1910.  
Singing and Voice.

**Lucy C. Peabody**

Lecturer on Current Events.

**Binney Gunnison, A.B. (Harvard)**

Philosophic Diploma, School of Expression, 1907.  
Assistant in Summer Terms.

**Mary Wilkinson Wadsworth**

Teacher's Diploma, School of Expression, 1897.  
Literature and Expression.

**Ethel Priscilla Potter, A.B. (Wellesley)**

Teacher's Diploma, School of Expression, 1916.  
Lecturer on Pageantry.

**Pauline Sherwood Townsend**

Director of Pageants, Summer Terms.

Philosophic Diploma, School of Expression, 1919; Author of "Pageantry of the Western World" (produced in 1907—adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake), "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

**Gretta Antis**

Teacher of Piano.

**E. Frances Brown**

Teacher of Piano.

**Letty Launder**

Teacher of Violin and Solfeggio.

## **TEACHERS**

### **ASSOCIATE LECTURERS**

**Nixon Waterman**

Poet, Author of "A Book of Verses," "In Merry Mood."

**Denis McCarthy**

Poet. Lecturer and Interpreter of Poetry.

**Edwin Markham**

Lecturer and Interpreter of Poetry.

### **MEDICAL ADVISERS**

**Dr. Eliza T. Ransom, 231 Bay State Road, Boston.**

**Dr. Charles L. Pearson, 320 Commonwealth Avenue, Boston.**

**Dr. Eugene E. Everett, 427 Marlboro Street, Boston.**

**Dr. Herbert D. Boyd, 687 Boylston Street, Boston.**

## LECTURES AND RECITALS 1920-1921

Impersonation—"Disraeli"	Edward Abner Thompson, A.B.	Louis N. Parker
Lecture—"Pageantry"	Ethel Priscilla Potter, A.B.	
Impersonation—"Shavings"	Flora Marie Haviland	Joseph C. Lincoln
Informal Talk—"A Glimpse of Europe in 1920"	Mrs. Ella Graves Corrie (London, England)	
Literary Interpretation—"The Holy Grail"	A. E. Cook, Ph.D.	
Children's Recital	Children's Department, Henrietta Fetzer, Director	
Pre-Election Talks—Issues of the Campaign		
Mrs. Paul M. Keene	Republican Party	
Mrs. Susan Fitzgerald	Democratic Party	
Mrs. Glendower Evans	Socialist Party	
Miss Winifred Bromhall (London)	British Labor Party	
Reading—"The Finger of God"	Mary E. Latimer, A.B.	Percival Weil
Lecture (illustrated)—"Nature and Function of Art"		Dr. Curry
Lecture—"Korea"		You Chan Yang
Lecture—"The Eastern Question"		Ralph Bridgeman
Lecture—"Our Time as Reflected in Literature"	Robert Emmons Rogers (Mass. Institute of Technology)	
Lecture—"Lyric Spirit of the Bible"		Dr. Curry
Reading—"Abraham Lincoln"	Ethel Priscilla Potter, A.B.	John Drinkwater
Lecture—"Dramatic Spirit of the Bible"		Dr. Curry
Readings from his Poems		Nixon Waterman
Lecture—"Allegorical Spirit of the Bible"		Dr. Curry
Children's Department Play—"Secrets of the Sun Dial,"	Mabel Bishop Gilmer	
Directed by Henrietta Fetzer		
Repeated for benefit of the "Near East Relief", at Jordan Hall		
Lecture—Dr. Jesse M. Yonan, Head of the Assyrian Delegation to the Versailles Peace Conference		

## LECTURES AND RECITALS

### Plays—

- "The Happy Day" . . . . . Octavia Roberts  
Alda Tiley, Virgie Harmon, Louise Rentz, Eunice Magee,  
Inez Lakenan, Lottie Wallace, Mary Credeford  
"Gentleman Jim" . . . . . Domis E. Plugge, Gertrude Petry

- "Fourteen" . . . . . Alice Gerstenberg  
Florence Andrew, Catherine Padwick, Isabel Fulton

### One-Act Plays—

- "A Pair of Lunatics" . . . . . W. R. Walkes  
Claudia Potter, Isabel Fulton  
"The Great Look" . . . . . Nita Fayden  
Elba Henniger, Grace Kepner, Beatrice Smith, Florence Ness  
"Possession" . . . . . George Middleton  
Catherine Dietz, Domis E. Plugge, Louise Rentz,  
Mary Virginia Wheatley, Clara Kuck, A. B.

- Reading—"Romance of a Busy New York Broker" . . . . . O. Henry  
Ethel Stevenson

- Play—"Workhouse Ward" . . . . . Lady Gregory  
Catherine Padwick, Ruth Cowan, Clara Kuck, A. B.

- Play—"The Maker of Dreams" . . . . . Oliphant Down  
Elba Henniger, Matilda Kirby, Claudia Potter, A. B.

- Play—"Eether or Eyther" . . . . . Robert C. V. Meyer  
Florence Andrew, Virginia Wheatley, Mary Corley, Pauline McQuigg,  
Lottie Wallace, Helen McChesney, Eunice Magee, Agnes Durant

- Reading—"Buying Her First Chicken Dinner" (original)  
Mary Catherine McDonough

- Farce—"The Four-Flushers" . . . . . Cleves Kinkeed  
Lottie Wallace, Agnes Durant, Bertha Teague,  
Dorothy Richey, A.B., Pauline McQuigg

- "A Tragedy of the Future—Food" . . . . . William C. Do Mille  
Stewart Masten, Louise Rentz, Virginia Wheatley

- One-Act Plays—"Jean-Marie" . . . . . Andre Theuriet  
Helen Blanchard, Roberta Sexton, Lois Dean

- "Outwitted" . . . . . Harry L. Newton  
Ira P. Baumgartner, Mary Credeford

- "The Crystal Gazer" . . . . . Leopold Montague  
Lola Harkins, Chrystabelle Steirwalt

- "A Doll's House" (Scene) . . . . . Ibsen  
D. E. Plugge, Louise Rentz

- Reading—"The Melting Pot" . . . . . Israel Zangwill  
Elizabeth Fair

- Scenes—"The Merchant of Venice" . . . . . Shakespeare

## LECTURES AND RECITALS

Play—"Bumps"	Lillie Davis
Florence Andrew, Grace Kepner, Rose Miller Abraham	
Reading From His Own Poems	Edwin Markham
Mark Twain Recital—	
"The Turning Point in My Life"	Elba Henniger
"A Visit to Niagara Falls"	Lois Dean
"The Autobiography of a Dog"	Claudia Potter, A.B.
"The Death of Francois Millet"	Ara Cornelius
"The Mysterious Stranger"	Ethel Lewis
"An Expedition to the Gorner Grat"	Alda Utley
Talk—Miss Winifred Hanley, (playing Mrs. Abraham Lincoln, in Drinkwater's play)	
Lecture—"Parables of the Bible"	Dr. Curry
Lecture—The Beginnings of Music and Rhythm, (illustrated by the victrola)	
Mrs. Grace Drysdale	
Recital—"The Irish Literary Revival"	
One-Act Play—"Souvenir Spoons"	Irving Dale
Albena Pallett, John J. Rabbitt, Frances Shannon, Isabel Fulton, Bernice Wertheim	
Reading—"Gretna Green"	Constance D'Arcy Mackay
Mary Virginia Wheatley	
One-Act Play—"Lima Beans"	L. Kreyenburg
Bertha N. Teague, Marjorie Scheuer	
Scenes—"As You Like It"	Shakespeare
Marjorie Scheuer, Beatrice Smith, Louise Rents	
Reading—"Under Two Flags" (original arrangement)	Ouida
Louise Colvin	
Recital—"The Far East"	
Reading—"The Chinese Nightingale"	Vachel Lindsay
Louise Colvin	
Lecture—"Epic Spirit of the Bible"	Dr. Curry
One-Act Play—"The Twelve Pound Look"	Barrie
Misses Hassen, Karabelnick, Shannon, Brown	
Talk—"Soviet Russia"	Ethel Lewis
Talk—"A Language Revolution" (China)	Claudia Potter
Talk—By Baron Tanetaro Megata, of Japan	
Farce—"A Picked Up Dinner"	Henry Holdham Hanlon
Clara Kuck, Grace Kepner, Agnes Durant	
Reading—"The Nightingale and the Rose"	Oscar Wilde
Virgie Harmon	

## LECTURES AND RECITALS

Talk—"An Indian Fete in Oklahoma"	Gladys Basham
Recital—"A Connecticut Yankee at King Arthur's Court"	Mark Twain

Virginia Wheatley, Dorothy Richey, Gladys Hinchey

### INDIVIDUAL COMMENCEMENT RECITALS—April 11 to May 8, 1921

"The Man Who Married a Dumb Wife"	Anatole France
Dorothy Richey, A.B.	
"The Heart of O Sono San"	Elizabeth Cooper
Virginia Reticker	
Lecture-Recital: "From the Pilgrims to the Days of Brocades and the Minuet"	
Isabella Taylor, (T. D. '97)	
"When Patty Goes to College"	Jean Webster
Lucille Brooksher	
"Rosalind" Character Study from "As You Like It"	Shakespeare
"The Maker of Dreams"	Olyphant Down
Elba Henninger	
Margaret Deland Recital at Trinity Church	
"The House of Rimmon"	Henry Van Dyke
Virginia Wheatley	
"Main Street"	Sinclair Lewis
Frances Hopkins	
"The Portygee".	Joseph Lincoln
Lois Dean	
Lecture Recital "Macbeth"	Shakespeare
Katharine Herriman	
"Keeping Up With Lizzie"	Irving Bacheller
Mary Corley, A.B.	
"A Call"	Grace M. Cook
Ruth Cowan	
"The Courage of the Commonplace"	Mary Shipman Andrews
Claudia Potter, A.B.	
"The Life of the Party"	Irvin S. Cobb
Florence Andrew	
"A Poor Wise Man"	Mary Roberts Rinehart
Gladys DeS. Hinchey	
"Darden's Audrey".	Mary A. Johnston
Bertha Norrell Teague	
"The Other Wise Man"	Henry Van Dyke
Booth Tarkington	
"Jane" (from "Seventeen")	Agnes Durant

Recital

Ione Grindrod, A.B., Ara Cornelius, Lola Harkins, Lucie E. Jameson, M.A.

## LECTURES AND RECITALS

"The French Canadian" (Poems) . . . . .	Gertrude Petry, Alda Utley	Henry Drummond
"The Lost Silk Hat" . . . . .		Lord Dunsany
Original Verses . . . . .		Clara Kuck, A.B.
"Hiawatha" . . . . .	Roberta Sexton	Henry Wadsworth Longfellow
"Miss Minerva and William Green Hill" . . . . .	Louise Rents	Frances Boyd Calhoun
"Nowadays" . . . . .	Franke Longbotham	George Middleton
"The Melting Pot" . . . . .	Elizabeth Fair	Israel Zangwill
"Happiness" . . . . .	Virginia Hewins	J. Hartley Manners
"Patchwork" . . . . .	Florence Ness	Anna Balmer Myerts
"A Kiss for Cinderella" . . . . .		J. M. Barrie
Florence E. Lutz, (Phil. D '06, Asst. Professor, Dept. of Pub. Speaking, Univ. of Cal.)		
Commencement Recital—at Jacob Sleeper Hall		
Baccalaureate Address . . . . .		Dr. Curry
"The Dawn of a Tomorrow" . . . . .	Grace Kepner	Frances Hodgson Burnett
Commencement Exercises. Awarding of Diplomas		
Closing Lesson . . . . .		Dr. Curry

## PLAYS GIVEN DURING THE DRAMATIC TERM, May 18 to June 29

"A Pot of Broth" . . . . .	Alda Utley, Florence Andrew, Catherine Padwick	W. B. Yates
"Reform" . . . . .	Gertrude Kollmyer, Elizabeth Stahr	
"The Missing Card" . . . . .	Ara Cornelius, Alda Utley, Lola Harkins, Clara Kuck	Ian Hay
"Ashes of Roses" . . . . .	Mary Wilson, Ruth Cowan, Inez Rappoli, Margaret Williams	Constance D'Arcy MacKaye
"The Snare and the Fowler" . . . . .	Claudia Potter, Virgie A. Harmon, Katherine A. Herriman	Beulah Marie Dix
"The Florist Shop" . . . . .	Grace Kepner, Agnes Durant, Stewart Masten, Clara Kuck, Leroy Blacklock	Winifred Hawkridge
"A Marriage Has Been Arranged" . . . . .	Elizabeth Fair, A. L. Blacklock	Alfred Sutro
"Peter" . . . . .	John J. Rabbitt, Inez Lakenan, Florence Andrew	Harry Osborne

## LECTURES AND RECITALS

"The Servant in the House," Act V	Charles Rann Kennedy
Ralph H. Rowse, A. L. Blacklock, D. E. Plugge, Gertrude Petry, Elizabeth Stahr, John J. Rabbitt	
"The Molluse"	H. Hubert Davies
Gladys deS. Hinchee, Ira Baumgartner, Domis Plugge, Gertrude Petry	
"A Lapse of Memory"	Bitney
Edna Towne, Harry Pearson, Florence Andrew	
"The Lion and the Lady"	Marjorie B. Cooke
Agnes Durant, Ray Mellen	
"Camille"—Part of Act III	Alexander Dumas
Ethel Lewis, Gladys Lippold, Margaret Buford Harris, Jennie Karabelnick, Alan L. Blacklock	
"Rosalind"	J. M. Barrie
Bertha Teague, Willa Middleton, Clara Kuck	
"The Slave With Two Faces"	Mary Carolyn Davies
Stewart Masten, Virgie Harmon, Margaret Buford Harris	
"The Winter's Tale"—Act III, Scene 2	Shakespeare
"Macbeth"—Act V, Scene 1	Shakespeare
Katherine A. Herriman, Elizabeth W. Fair, Willa Middleton,	
"Suppressed Desires"	Susan Glaspell and George Cram Cook
"Miss Oliver's Dollars"	
Blanche Armstrong, Margaret Williams, Beulah Kelly, Florence Leavitt, Christine Plummer, Florence Andrew, Mary Wilson, Beulah McCaughey	

## THE SCHOOL OF EXPRESSION

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant: to stimulate the imagination and power of creative thinking, to cultivate the habit of self-confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

It is the business of the School of Expression to train teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and to furnish opportunities for culture and self-improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses, from two to four years in length, in Public Speaking, Public Reading, Methods of Teaching Expression, Dramatic Art, Platform Art, and General Culture.

The School of Expression was established originally for experiment and research in the Speech Arts, and it is to years of original experiment and patient practice in those arts that the School of Expression owes its significance and standing.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking.

Teachers of English in high and normal schools, find the courses in Story-Telling and Public Speaking exceptionally helpful. The approach to both these courses is through conversation, and the study of conversational form. The work in Public Speaking, as in all other departments of the School, is based on thinking, and the laws of development in creative thinking as expressed in written and vocal form, are carefully studied in these courses.

## HISTORY AND ENDOWMENT

The work in Story-Telling is simple, direct, and self-expressive. The narrative spirit in literature is studied from its earliest literary expression in myths, folklore and allegory to the modern novel and the short-story. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, and to enter critically into the intricacies of etymology and metre; it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows—that of expression.

The School has never gone out, primarily, for numbers but has aimed rather to be of service to earnest, purposeful men and women of mature mind and practical experience who are seeking to equip themselves for greater usefulness and a more complete adjustment in life and work. By far the greater number of the students are college graduates, but the class room of an art school is no respecter of persons or academic degrees. Here men and women of all ages and professions,—preachers, actors, lawyers, teachers, priests and nuns, college graduates with many letters after their names, and girls just out of high school, meet on an equal footing of opportunity.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training to enable them to realize their powers and possibilities.

## HISTORY AND ENDOWMENT

Many attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation, organized as one of its departments a School of Oratory. In 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the University.

Special classes steadily increased in numbers and interest until the trustees permitted Dr. Curry, then Snow Professor

## HISTORY AND ENDOWMENT

of Oratory, to organize them into what has grown into the School of Expression. In this he was assisted by Anna Baright Curry, also a graduate of and a teacher in the Boston University School of Oratory and organizer of a successful School of Vocal Expression which was later merged in the present School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, and to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

A substantial beginning has already been made. In 1888, Sir Henry Irving, becoming interested in the aims and plans of the School, gave a benefit reading, the entire proceeds of which he gave to the endowment fund. Later, Professor Alexander Melville Bell, the discoverer of Visible Speech, who was one of Dr. Curry's teachers, also contributed to the fund. This amount, together with numerous donations, has been given in trust to the Corporation and Trustees, bodies composed of leading citizens and prominent educators in different parts of the country, whose names are a sufficient guarantee that any funds given the institution will be faithfully administered.

## AN APPRECIATION OF THE SCHOOL OF EXPRESSION

By ALLENE GREGORY ALLEN, PH.D.

Teacher of Literature in the University of Illinois

It may seem rather presumptuous to attempt an appreciation of a School in which I have been a student for so short a time. But already I have seen here a possible solution of a teaching problem with which I am only too familiar. My chief interest in life is in the teaching of literature in colleges and universities. Now the advanced study of literature is something more than a continuation of the work in secondary schools. To minds trained in literary method there are broad vistas of scholarship and appreciation which should be opened and explored. Literature may be studied as history. It is the most important of all history, the record of what men have thought and felt in all ages, of the hidden springs from which all outward action has come. Literature may be studied as philosophy. The great problems of social and personal ethics, the great questionings of life's meaning, which seem abstract and unreal when studied as metaphysics, become vital and intimate when we see them in the heart of poet and dramatist and essayist and novelist.

But such teaching of literature is superficial and worthless when it is attempted with students who do not know how to read. Before the Universities can give what they have to offer, our secondary schools must have taught the student to get from ordinary English prose and verse an intelligent idea of its content, and a sincere and spontaneous reaction of his own to that content. I am aware that this is the aim of most secondary school teachers. I am also aware that we in the Universities are even further from the attainment of this aim than are our colleagues in high schools. This is merely an attempt to point out an unsolved pedagogic problem, not a criticism of the only teaching body who are attempting its solution. The chief result of high school training in literature seems to be, however, that the college freshman brings to his instructor a stock of critical phrases which he has collected from former instructors and which he produces as evidence of his understanding and appreciation of the reading assignment.

If we could get rid of these vain repetitions we might see how the case really stands, between the adolescent mind and the world of great books. In the School of Expression I have seen a way of escape. If all our secondary school English teachers were trained in the methods of the School of Expression, if instead of asking a student to tell what he thinks of the reading assignment (and getting merely what he thinks he thinks he ought to think) they tested his appreciation and understanding by teaching him to read the assignment aloud with his own interpretation, there would come to our universities an entirely new type of students, young men and women who know how to read and are ready for the advanced study of literature. Just this work is being given in the School of Expression. May all high school instructors who are training students for university work in literature be inspired to attend this school and absorb its method.

## COURSES OF STUDY

George Inness once said, "To develop an artist, all knowledge must be translated into instinct." The School of Expression seeks to work out this artistic method through organized studies, exercises and experiments in each of the following fields: (1) personal growth and development; (2) creative thinking and vocal interpretation of literature; (3) spirit and forms of literature and the relation of literature to art; (4) study of the method, psychology and philosophy of vocal expression; (5) courses for professional attainment; and (6) special courses for special needs.

Dr. Curry's text-books on Vocal Expression are used in all courses.

### FIRST GROUP: GROWTH AND DEVELOPMENT

True training stimulates growth and development by establishing natural conditions, increasing function, stimulating co-operation of the natural processes and co-ordinating man's thinking with natural growth conditions. Training for the co-ordination and unity of voice, body and mind, is the primary aim. This method is an inductive or laboratory means of self-study. Different modes of expression are used as tests of normal activity and as a basis of creative effort.

The aim of these courses is harmonious personal unfoldment through training of the mental processes in centralization and sequence of ideas.

#### I. VOCAL EXPRESSION

Vocal Expression or Spoken English centers in the manifestation, through natural voice and body modulations, of the processes of thinking and feeling, and is a spontaneous test of natural conditions. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural signs or modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in speech. The courses in Vocal Expression begin with attention, observation, discrimination, impression, the establishment of a logical method through conversational form. These are co-ordinated with the more spontaneous actions of being, such as imagination and feeling.

The law of creative thinking is "from within outward," through purpose to form.

## COURSES OF STUDY

The courses in method include the use of inductive studies or problems, which are conversational in form. Through these studies the student is led to discover the laws of his own being and to become more original, natural, and effective.

First Year. Foundations of Expression. Co-ordination of Mind, Voice and Body.

Second Year. Lessons in Vocal Expression. (logic). Imagination and Reading.

Third Year Spoken English, (methods of). Harmony in Vocal Expression. Imagination and Dramatic Instinct, Discussions and Oratory.

Fourth Year. Interpretation of Literature. Psychology of Vocal Expression. Unity and Harmony.

## II. TRAINING OF THE VOICE

The method of vocal training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by exercises. Voice conditions in vocal training are made the basis of voice modulations in vocal expression.

First Year. Primary qualities of voice; inductive studies of voice conditions; co-ordination of voice conditions with voice modulations; phonetics. ("Mind and Voice," Parts I, II, III).

Second Year. Principles of vocal training; emission of voice (speech); agility of voice (ear-training), pronunciation and quantity; metre and rhythm. ("Mind and Voice," Parts IV, V).

Third Year. Resonance; flexibility of voice; dramatic modulations of voice; voice and articulation; visible speech (phonctization). ("Mind and Voice," Parts VI, VII, VIII).

Fourth Year. General principles of voice control; retention; expressive values; study of applied methods of vocal training for correction of defective speech (Speech Clinic, p. 80), ("Mind and Voice," Part IX).

## III. TRAINING OF THE BODY

Careful study and development of the conditions of the body are necessary for adequate expression and training of the body.

First Year Principles of training applied in "harmonic gymnastics". Co-operative steps. Poise, grace, and flexibility of the body secured through harmonic and rhythmic exercises. Careful distinction made between such exercises and the ordinary, so-called "physical training." (See "How to Add Ten Years to Your Life," Curry). (Continuous Program throughout the School course).

Second Year. Psychological or inductive training; applied studies, exercises and problems; development of sense of rhythm.

Third Year. Co-ordination and unity in action; problems.

Fourth Year Rhythmic and melodic training of the body (co-ordinated with voice) study of applied methods for improving defective conditions (Speech Clinic, p. 80)

## IV. PANTOMIMIC TRAINING

The fundamental character of action as language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right

## COURSES OF STUDY

control and uses of the voice, is made the basis for developing higher unity not only in man's three primary languages,—words, tones, and actions, but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of the three languages is studied and their true co-ordination and unity developed.

First Year. Pantomimic introduction; inductive studies in harmonic training; primary studies in dramatic action. Problems.

Second Year. Elliptic, manifestative, and representative pantomime; pantomimic problems.

Third Year. Unity in action; opposition in action; dramatic action. Problems.

Fourth Year. Gamuts of pantomime. Characterization; pantomime of musical drama; life sketches in action.

## SECOND GROUP: CREATIVE THINKING AND INTERPRETIVE STUDY OF LITERATURE

Creative thinking is the basis of all expression in reading, speaking, writing, acting and the interpretive study of literature. Literature is studied creatively as the expression of the narrative, lyric, epic or dramatic spirit; and intensively with the aid of collateral readings as outlined in the correlated courses in Literature and Art. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses. Each class meets several hours each week for story-telling, "conversations," extemporaneous speaking, discussions, dramatic rehearsal of scenes and plays, public speaking, spoken and written literary and dramatic interpretations, reading and impersonation.

In criticism the aim is first to discover the student's purpose and then to encourage and stimulate him to find and express himself. In addition to the class exercises, weekly noon and evening recitals offer opportunities for testing the student's powers and degree of assimilation.

All knowledge is tested by performance.

### V. VOCAL INTERPRETATION OF LITERATURE

First Year. Criticism and Appreciation. Creative thinking and expression stimulated by the co-ordination of logical instinct with spontaneity and imagination. Comparison of narrative, lyric, epic, and dramatic spirit. Problems; lyric interpretation; story-telling; narrative poetry; plays from Shakespeare; dramatic thinking, farce (for freeing personality); dramatic rehearsal, "conversations" and talks; extemporaneous speaking and current events.

Second Year. Criticism and Appreciation. Gradual elevation of student's ideal and comparison with race ideals in literature and dramatic art. Shake-

## COURSES OF STUDY

speare's Art (Dowden's Primer of Shakespeare\*). The monologue ("Browning and the Dramatic Monologue" Curry); Shakespeare's comedies; 18th Century comedy; dialogue; one-act plays; dramatic rehearsal; modern drama. Constructive thinking in speaking and writing English prose, oratory. Written English co-ordinated with Spoken English,—journalism. The novel.

Third Year Criticism and Appreciation. Further study of the dramatic spirit; dramatic rehearsal and stage presentation. Characterization.—(Shakespeare's Hamlet),—Soliloquy. Dramatic criticism of histrionic expression. Impersonation or platform interpretation of plays; vocal interpretation in Platform Art.

Fourth Year Professional attainment courses in Dramatic Art and in Platform Art leading to the Artistic Diploma; and in Methods of Teaching (Vocal Expression) leading to the Philosophic Diploma. These courses are extensions of previous courses into a higher artistic and philosophic plane and are specially adapted to the needs of the individual student. (See Fifth Group: Professional Attainment, p. 28).

## THIRD GROUP: LITERATURE AND ART

Literature, in the School of Expression, is studied from two points of view. It is studied extensively through collateral readings and the comparative study of authors and epochs. It is studied intensively through vocal interpretation of the works themselves: through the reading of lyrics, the acting of plays and scenes, and through the application of the principles of vocal expression to platform art.

The literary spirit manifests itself in a variety of forms. When a poet manifests his intense personal realization, he uses the lyric. When a writer represents impression produced on another soul; when he identifies himself with another's point of view, or reveals the motives and character of another, he uses the dramatic form. When he compares his own impressions with the ideals of the race and expresses a racial judgment, he finds expression through the epic. (See Literary and Vocal Interpretation of the Bible, Part II, The Message). The studies in this group of courses, are correlated with those in the second group, under Creative Thinking and Interpretive Study of Literature. The great epochs of English literature are studied through lectures and collateral readings and selected works of the various authors are taken up intensively in connection with the courses in vocal expression and platform art. The relation of literature to the allied arts of painting and sculp-

\*Textbook

## COURSES OF STUDY

ture is emphasized through courses of lectures on those subjects, and through critical visits to picture galleries and museums.

All interpretive work in literature is tested by performance in class rooms and recitals.

### VI. SPIRIT AND FORMS OF LITERATURE: LECTURES AND COLLATERAL READINGS

(1) **The Literary Spirit.** Forms of Literature. Characteristics and forms of poetry, and their causes. Literature as a necessary manifestation of human nature.

(2) **The Narrative Spirit.** (a) Primary literary forms: myths, folklore, fables, allegories. Bible stories Old ballads. (b) Narrative Poetry—Longfellow's "Tales of a Wayside Inn"; Scott's "Lady of the Lake"; Lowell's "Vision of Sir Launfal"; Morris' "The Earthly Paradise."

(3) **The Lyric Spirit.** Origin and nature of lyrical poetry; importance of the vocal rendering of lyrics. Selected studies from Burns, Wordsworth, Shelley, Coleridge, and other great lyric writers. Bible lyrics.

(4) **The Dramatic Spirit.** Epochs of the drama: 16th Century, Shakespeare and his contemporaries; 17th Century, Milton's "Comus"; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama—Shelley's "Prometheus Unbound," Browning's "Pippa Passes", Ibsen and the modern drama; contemporary drama.

(5) **The Epic Spirit.** Tennyson's "Idylls of the King," with sources and legends; Bible readings and lectures on prophetic books; Sorab and Rustum (Arnold's translation), platform interpretation, "The Iliad," Wagner's "Parsifal," Longfellow's "Hiawatha," with lectures and impersonations.

(6) **Extension of Life and History in the Great Epochs of Literature.** (a) Norman Conquest as revealed in modern literature, (b) 14th Century,—Chaucer, (c) 16th Century,—Shakespeare and contemporaries; (d) 18th Century,—Scott, Goldsmith, Wordsworth; (e) 19th Century,—Tennyson, Dickens, Thackeray, Morris, and the Rossetti's.

(7) **Browning.** Spirit, form, peculiarities; analyses, studies, essays; short poems; dramatic monologues.

(8) **Artistic Prose.** History of prose: why prose follows poetry; characteristics of oratoric prose, English prose masters; the novel.

(9) **The Modern Spirit.** Spiritual movements in the 19th Century poets, the short-story; modern drama, contemporary poetry, one-act plays.

(10) **The American Spirit in Literature.** Colonial and revolutionary writers and orators; the New England group, Whittier, Emerson, Lowell, Hawthorne, and others, writers and orators of the Civil War period, novelists and short-story writers of the '80's and '90's; contemporary poetry and plays.

(11) **History of Humor.** Influence of humor in history and literature, with selections from leading writers.

(12) **Metres.** Metre as a form of rhythm; blank verse, character and meaning of different metres; the expressive use of metre by the great poets (Metre is also studied in the advanced courses in voice and vocal expression,

## COURSES OF STUDY

### VII. RELATION OF THE ARTS TO VOCAL EXPRESSION

The art spirit as expressed through the fine arts is studied through stereopticon lectures and visits to art collections, and through lectures and musical appreciations in connection with the courses in the Department of Song, Vocal Interpretation of Literature, and Philosophy of Expression. In these studies attention is called to the unity of the laws governing all art, with applications to the art of Vocal Expression. The aim of these courses is to awaken the imagination and stimulate creative thinking as applied to Vocal Expression.

Following are some of the illustrated lectures given on painting and sculpture:

Nature of Art; Great Periods of Art; Spirit of Greek Art, Romanticism; Realism, Impressionism; Expression in Sculpture; Composition in Painting; Technical Struggles in Art; The Art of Our Time, Early Christian Art; The Renaissance, Albert Dürer; Rembrandt; Rubens, the Painter of Gesture; Poetic Landscape; The Painter of Peasants; Pre-Raphaelitism; Summary of Art Movements; American Art; Tendencies in Art.

### FOURTH GROUP: PHILOSOPHY OF EXPRESSION

The universal characteristics of expression in nature are carefully studied in order to discover the fundamental principles of all artistic representations and manifestations. The studies aim to broaden the student's knowledge of life as well as of himself; to deepen his consciousness of the needs of the race and his own powers of rendering service; to broaden his experience so that he may have greater command of his own instinct to realize the character and dignity of his work, and to give him a real philosophy of life through gaining a deeper insight into the processes of nature.

### VIII. COURSES IN PHILOSOPHY OF EXPRESSION

First Year. Province of expression; expression in nature and in man; kinds of expression; contrast between fundamentals and accidentals; response of voice and body to mind in expression; elements of expression,—in nature, life and art.

Second Year. Psychology in relation to expression; mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

Third Year. Method Logical action of the mind in reading and speaking; study and practical application to speaking of the great pedagogical principles.

Fourth Year. Human nature. Dramatic and artistic representations of man, philosophy of man and his perfection through training.

### FIFTH GROUP: PROFESSIONAL ATTAINMENT

The courses in this group prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the teacher's chair, the platform or the stage. Many of these

## COURSES OF STUDY

courses are given in the regular four years' diploma courses, but properly qualified and mature students who wish to specialize in one phase of the work, are often able to accomplish the same results in a shorter time. Professional men and women whose time is limited will appreciate the convenience of this arrangement.

### IX. PLATFORM ART

#### Public Reader's Diploma; Artistic Diploma

Platform Art is the expression of intense personal realization of any form of literature manifested with technical skill.

The Art of the platform, including public reading, impersonation and all forms of vocal interpretation of life and literature demands a broader culture than does even Dramatic Stage Art. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. His success depends not upon scenery or stage accessories for effect, but upon that control of self which expresses itself in suggestive modulations of voice and body, and accentuation of all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination in Platform Art, call for the finest technical skill.

The courses for the Artistic Diploma in Platform Art include advanced work in impersonation and in vocal interpretation of the higher forms of literature and are given either in the Fourth Year (Vocal Interpretation of Literature, p. 23) or in a combination of class and private lessons arranged to suit the individual needs. Students who have taken the Public Reader's Diploma may take the Artistic Diploma after one year of additional work and two years of practical experience on the platform. Special courses arranged to suit individual needs.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year. Students are also encouraged to give entertainments in and around Boston. Individual commencement recitals are given by the students from April first to the middle of May, each year.

### X. DRAMATIC ART AND THE STAGE

#### Dramatic Diploma

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student is unfolded. Power in characterization, modes of pantomimic action, command of voice modulations, and the ability to enlarge and extend these at will, are developed.

In addition to the usual preliminary work common to all courses, the course of study in Dramatic Art includes courses in dramatic thinking, characterization, dramatic rehearsal, study of dramatic forms, the dramatic spirit in literature, Shakespeare's art, dramatic construction, stage art, history of the drama and dramatic criticism.

These courses lead to the Dramatic Diploma and when taken in connection with the regular School work, include two years of sustained dramatic training, three Special Summer Dramatic Terms, and one year of practical experience on

## COURSES OF STUDY

the stage. Properly qualified students with practical stage experience, may take these courses in less time, or may take advanced dramatic work in special classes and private lessons. A Special Dramatic Term of six weeks is given each year, from the middle of May to July first.

### XI. WRITER'S COURSES

Courses in the School of Expression have been the means of unfolding creative energies and developing individuality in style, and have produced some able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of conversation and art and are applied to various literary forms.

Results in Written English are secured as are results in Spoken English,— by stimulating the faculties and testing the adequacy and correctness of form.

Special courses in Journalism and Creative Thinking are given, similar to those in the regular School course.

### XII. PUBLIC SPEAKING

#### Public Speaker's Diploma\*

Practical courses are given to develop the power to think upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of speaking, and to develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. The laws of expression are applied to oratory and style in delivery through practice in "conversations", extemporaneous speaking, story-telling, discussions, and constructive thinking in speaking and writing.

Special Courses in Public Speaking are arranged to meet the needs of the following groups.

(a) **Teachers of Public Speaking in Colleges.** Many of the most successful teachers of Public Speaking in the colleges of the United States and Canada have received their training in the School of Expression. Special emphasis on Methods of Teaching, and Vocal Interpretation of Literature.

(b) **Preachers.** Dr. Curry's years of practical experience in the teaching of students in Theological Schools and in the training of ministers and other public speakers, have given him a peculiar insight into and sympathy with the preacher's needs and problems. Special work in the training of mind, voice and body, and for the correction of mannerisms is given, also in Bible Reading (text-book "Vocal and Literary Interpretation of the Bible"), Hymn Reading and Devotional Expression, and Vocal Interpretation of Poetry. These courses are given in both Summer and Winter terms.

(c) **Lawyers.** Lawyers have found the courses in the School of Expression of great advantage and several courses are arranged for members of the legal profession. The courses include training of voice and body, practice in extemporaneous speaking, story-telling, discussions of current events, logical use of the imagination in reading and speaking. Private lessons at convenient hours may also be arranged.

(d) **Entertainers and Lecturers.** Those preparing to become lyceum lecturers and entertainers are recommended to take courses for Public Speaking and Dramatic Expression. Special courses adapted to individual needs.

\* Public Speaker's Diploma may be taken by students holding a college degree, in one year

## COURSES OF STUDY

### XIII. METHODS OF TEACHING Teacher's Diploma; Philosophic Diploma

Students holding the Teacher's Diploma are eligible for the Philosophic Diploma after one year of practical teaching experience plus one year of advanced work in Methods of Teaching. Mature students (A B Degree) may take the Teacher's Diploma in two years. Special courses in Methods of Teaching with points toward diploma, are also arranged to meet the needs of the following groups:

(a) **Teachers of Literature and English.** Study of literature by the intensive and interpretive method through practical renderings and by collateral reading courses, rather than by comparison and analysis; Vocal Interpretation of Literature. (Text Books "Imagination and Dramatic Instinct" "Literary and Vocal Interpretation of the Bible")

(b) **Public School Teachers, Promotional Courses\*.** Courses selected from the following schedule, are offered in Saturday morning and evening classes, beginning October 1:

(1) Voice,—conditions, tone, modulations; (2) Harmonic Training of Body; (3) Co-ordination of Mind, Voice, Body (reading); (4) Spoken English,—diction, melody in speech, imaginative thinking; (5) Phonetics; (6) Vocal and Literary Interpretation of Literature; (7) Story-telling,—constructive, interpretive; (8) Public Speaking, (9) Dramatic Spirit in Literature and Expression.

(c) **Teachers of Gymnastics\*.** A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing lectures upon general and special kinesiology, thereby enabling students to become familiar with the principles which underlie all organic training. (b) Methods of Teaching, Supervising, and Organizing; (c) A Comparative Study of other Systems, (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Educational Dancing (both principles and practice) Elective Courses: (a) Fencing; (b) Dancing, both social and educational. (See Special Gymnastic Circular).

## SIXTH GROUP: SPECIAL DEPARTMENTS

In addition to the regular diploma courses, special work is provided for individuals and groups who are unable to attend at the regular class hours. These courses are divided into the following Special Departments: (1) Adjunctive Courses; (2) Home Study Courses; (3) Department of Song; (4) Speech Clinic for Correction of Defective Speech; (5) Organic and Harmonic Training; (6) Children's Classes; (7) Evening Classes.

### XIV. ADJUNCTIVE COURSES†

The following adjunctive courses are given as required:

1. English and Rhetoric.

\* Points toward diploma.

† Students who are found, after admission, to be deficient in English will be required to take work necessary to make up the deficiencies

## COURSES OF STUDY

2. Business English: practical course in business letter-writing, and composition of written and spoken English, with the paragraph as the unit of construction. Special attention paid to the composition of the public speech.

3. Phonetics and Visible Speech for Foreigners: special classes for Chinese, Japanese, and other foreign speaking people, in the scientific mastery of English. Missionaries and others contemplating residence in the Orient, will find these courses of great assistance in the mastery of foreign languages. The work is based on Alexander Melville Bell's *Visible Speech*, and on Dr. S. S. Curry's research studies in Voice production.

4. Argumentation.

5. Parliamentary Law.

6. Journalism: practical course in journalistic prose, based on creative thinking (See p. 24) with opportunities for publication of approved work in newspapers and periodicals.

## XV. HOME STUDIES\* AND BOOKS

### "Spare-Moment University Courses"

The Home Study Department of the School of Expression has been in successful operation for nearly twenty years. It offers courses based on Dr. Curry's books on Vocal Expression and in special lines of literature. (See Book Circular).

One of the aims in the founding of the School of Expression was to establish and secure better methods. Fourteen volumes have already been published and others are in preparation. These books cover a great many phases of the work. They are published not with the view of making money, but as a part of the endeavor of the School of Expression to meet all the needs of this department of education.

Prospective students who wish to prepare to enter the School of Expression with advanced standing, former students who desire to secure advanced work in special lines, and others who are unable to attend the regular sessions of the School of Expression will find here work adapted to their needs. (Send for Home Study Circular).

## XVI. DEPARTMENT OF SONG

To singers desiring to avail themselves of the advantages of School of Expression methods, the following opportunities are offered: (a) Private Lessons and Courses suited to individual needs; (b) Chorus Singing for public school students; (c) Pantomime of Musical Drama; (d) Music Lecture-Recitals for musical appreciation.

## XVII. SPEECH CLINIC; FOR THE CORRECTION OF DEFECTIVE SPEECH

For years the School of Expression has successfully applied the scientific methods of the School to the correction of speech defects. The outgrowth of this work is a Speech Clinic, with the following consulting physicians: Edward B. Lane, M.D., 418 Boylston Street; Isador H. Coriat, M.D., 416 Marlborough Street; Eliza Taylor Ransom, M.D., 231 Bay State Road, and Clara E. Gary, M.D., 416 Marlborough Street.

Expert examination and diagnosis in all cases.

\* Points toward diploma.

## COURSES OF STUDY

The object of the Speech Clinic is twofold: first to assist the unfortunate sufferers through the application of corrective methods; and second, to train teachers of Expression in the use of those methods. (See Training of Voice, p. 22). With these ends in view courses are offered in the following Applied Methods of Training Voice and Body:

(1) Normal adjustments of actions of body and mind for health and grace, (2) corrective exercises for abnormal voice conditions, ministerial sore throat, throatiness, nasality, loss of voice; (3) corrective exercises for stuttering, stammering, substitutions, etc.; (4) motor sense training, rhythmic and harmonic exercises for re-establishing normal nerve conditions (to counteract "shell-shock," overstrain of optic nerve, and other causes), (5) correction of abnormal conditions of body,—round shoulders, stiff neck, stiff arms, stiff hips, spinal stiffness; abnormal breathing, abnormal relation between feet and head. (6) Correction of mechanical and imitative effects in voice and speech and unnatural diction resulting from faulty co-ordination of mind and body; (7) motor sense training for the deaf to relieve the auditory nerves in speech and articulation.

## XVIII. ORGANIC AND HARMONIC TRAINING\*

Various courses in organic and harmonic training leading to the Special Teacher's Gymnastic Certificate, are given in the regular School course. Similar courses are open to special students, and full normal courses for teachers of physical culture are given, including: (1) a general course for health and grace; (2) fancy-steps and rhythmic movements in dancing; (3) corrective work; (4) medical gymnastics, (5) playground course, including folk-dancing, story-telling, games, etc.; (6) general training courses for children and adults. (See Organic Gymnastic Circular).

## XIX. CHILDREN'S DEPARTMENT

The work for children includes instruction in elementary pantomime, folk dancing, social dancing, and dancing games, voice training which aims to retain and permanently secure the natural use of the voice, vocal interpretation of literature, with Dr. Curry's "Little Classics" as the text, and children's plays and pageants. Home Courses for mothers are arranged under the direction of the Children's Department in the following subjects: Expression and Education in the Nursery; How to Interest and Entertain; How to Awaken and Direct the Play Instinct; Story-telling for Children.

## XX. EVENING CLASSES\*

The work of the Evening Classes is so organized that it not only offers opportunities for general culture and personal development demanded by the young business men and women who form the chief clientele of the Evening Classes, but also prepares students directly for assimilation into the main student body of the School.

The classes meet one or more evenings each week between the hours of 5:30 and 9 p.m.

The following are among the courses given in the Evening Classes: (1) Training of Voice and Body; (2) Vocal Expression and Interpretive Study of Literature, (3) Story-Telling and Conversation; (4) Extemporaneous Speaking and Current Events; (5) Business English; (6) Phonetics and English for Foreigners; (7) Public Speaking; (8) Reading and Acting of Plays. (Send for Special Evening Circular).

\* Points toward diploma

## **GENERAL INFORMATION**

The School of Expression runs all the year with the exception of holidays and brief intermissions at the close of terms. The winter session for 1921-22 will open October 6th and will continue 30 weeks until May 11th. This constitutes the regular School year. The summer session begins May 17th with the Special Summer Dramatic Term (6 weeks), succeeded by the July and August Terms (8 weeks), and the September Preparatory Term (4 weeks).

Mature students (A.B. degree), sometimes take two years of work in one calendar year by supplementing the summer session with classes on the sixth day of the week in the winter session with the addition of private lessons.

### **REQUIREMENTS FOR ADMISSION**

A high school diploma, or its equivalent, or a college diploma, is required for admission. Students are required to present two written testimonials as to character and qualification, from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

Professional courses are arranged for graduates of colleges and professional schools. Persons registering for these courses, must show ability for the particular aim chosen for specialization.

Students expecting to attend the School should advise with the Dean several months in advance of entering, if possible. Valuable advice and help may be given through Home Study.

### **REQUIREMENTS FOR "ADVANCED STANDING"**

Applicants for admission with "Advanced Standing" (Second Year Special Class) must meet the general requirements for admission, present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. No application for credits will be considered for less than 400 points, or three summer terms of the School of Expression. Courses for advanced standing are given in the September Preparatory Term.

### **DIPLOMAS**

Diplomas and other honors are awarded according to the number of points mastered and the degree of development at-

## GENERAL INFORMATION

tained. A point in the School of Expression represents an hour of instruction with two hours outside practice and study to accomplish the work assigned. The regular four years' course is equal to 2,200 points.

1. General Culture Diploma. Two years. Requires the mastery of First and Second Year work; 1200 points.

2 Speaker's Diploma. -Two years, elective (may be taken by college graduates in one year). Special requirements in discussion, extemporaneous speaking, debate and courses in oratory; 1800 points.

3. Teacher's Diploma.—Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. Mature students, (A.B. Degree) may take the course in two years; 1800 points.

4. Public Reader's Diploma.—Two years. Three groups of courses selected from First, Second, and Third Year regular courses, with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work; 1800 points.

5. Dramatic Diploma.—Two years. Three groups of courses, elective, with dramatic rehearsals and three Dramatic Terms; 1560 points.

6. Artistic Diploma.—Requires not less than one year of systematic work, after receiving the Public Reader's Diploma or its equivalent; with high artistic attainment in impersonation and public reading, plus two years practical platform experience. Total number of points, 2,200.

7. Philosophic Diploma.—Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 2200.

No credits will be accepted for less than 400 points.

All deficiencies must be made up before graduation.

No diploma will be issued for work taken in summer terms only.

No more than one diploma will be issued in one calendar year.

## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in a dormitory, or in students' homes, private families or student club, at reasonable prices. Men and women can earn their living expenses while studying if necessary.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the Office.

## **GENERAL INFORMATION**

The placing of students in homes is supervised by the Dean, assisted by the Matron, and parents are advised to require their daughters to place themselves under the chaperonage of the Dean.

The School Studios offer opportunities for social intercourse and study. Everything necessary to the life of the student is arranged, so that young women students are as well protected as in their own homes.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

Students will be met at trains on request.

## **LIBRARY ADVANTAGES**

For collateral and extensive reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature, art, and history, (nine hundred thousand volumes), are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston.

## **PUBLICATIONS**

The School of Expression issues a regular quarterly publication "Expression" through which it aims to keep the public informed of its various activities. "Expression" is now in its twenty-ninth volume. Each of the four annual numbers of the publication performs its special service. The March number contains the Summer Session Announcements. The June number is the Annual Catalogue, this year accompanied by a Summer Session Special Supplement. The September number contains the Fall Announcements for the Special Department and other special features. The December number is an Alumni Number with much information concerning graduates, their whereabouts and work. Expression is sent free to all students and to others on request.

## GENERAL INFORMATION

### TUITION

All tuition payable in advance (two-thirds on opening day, and balance January first—interest charged on tuition over one month due), as follows:

Regular group of courses for each school year. (5 days a week).	\$200.00
Each special diploma group of courses for each school year. (6 days a week)	266.66
Fee for Fourth year work	75.00
Work chosen by subjects, one hour each week, for the year	20.00
Four hours in one day, each week, for the year	50.00
Any regular group of courses, one month	85.00
Selected subjects out of course, per hour, per year	10.00
Evening Classes, See Evening Circular	
Teacher's Gymnastic Courses (see Special Gymnastic Circular)	150.00
Two years' Normal Course in Gymnastics (for each school year)	150.00
Home Study Courses (see Home Study Circular)	
Private lessons by mail, each	5.00
Public Readers' diploma group of courses (3 days a week), and Private Lessons, for each school year	300.00
Diploma fee	5.00
Extra Examinations, each	5.00
Preparatory Term (September)	40.00
Private Lessons, per hour	2.00 to 16.00
Laboratory fee for examination and consultation	5.00
Registration fee	5.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$600 for the Teacher's Diploma are charged no further tuition for the regular work. A reduction of one-half the regular rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation subject to extra charge.

All School bills, including notes, must be settled before diplomas are signed.

Application for Loan Scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Dean.

No rebates or refunds.

Students with college degrees may register for research work, at special rates

## **GENERAL INFORMATION**

### **LOANS AND SCHOLARSHIPS**

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the scholarships are the:

#### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

#### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

#### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

#### **STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

#### **STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

#### **MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students from the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10)

#### **FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars  
for the purpose of .....  
.....  
Signed,

## **GENERAL INFORMATION**

### **LOCATION**

Boston has always been the center of endeavors to improve voice and speech in America. Students come to Boston from all parts of the world to study these subjects and to attend Boston's various educational institutions.

The School of Expression is located in the Pierce Building opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution of this character. The studios and offices of the School furnish an attractive center for the organized social and artistic life of the pupils, and are arranged to meet the needs of the School in every way.

The School is in easy communication by subway, surface and steam transportation, with all parts of the city and suburbs. Students of the School are within ten minutes walking distance of the theatre center, Symphony Hall where the great Symphony Concerts are held each week, the Art Museum, and shopping district. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses each year, and several lecture courses at Harvard University, are among the advantages which are freely open to all.

### **RAILROAD INFORMATION**

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston 17, Mass.

## **GENERAL INFORMATION**

### **BUREAU OF EXPRESSION For Readers, Speakers and Teachers**

The School of Expression has for many years, acted informally in the capacity of a speakers' and teachers' bureau, for the convenience of its graduate students. So heavy has at length become the demand for this phase of work, that it has seemed wise to establish it on a permanent basis under a separate bureau. In this way it is hoped that the teachers' and readers' field will be more systematically covered, and the graduates be more efficiently served than in the past. It is planned that students holding the Reader's Diploma or the Artistic Diploma for Platform Art, may arrange with the Bureau for engagements under suitable conditions. Similar opportunities will be extended to graduates holding the Teacher's Diploma who desire positions.

Institutions desiring teachers are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the abilities of the students as are their teachers.

Pageant and Play directors furnished.

For further information regarding the Bureau send for special circular of the Bureau of Expression.

## **BOOKS**

The Book Department of the School of Expression has grown out of the demands made by its graduates and other teachers for text books and aids in the teaching of Spoken English. More than one hundred universities, colleges, bible institutes, normal schools and preparatory schools, located in thirty-one states, ordered books from us in 1920-1921. We have also filled substantial orders for books during the past year, in Canada, China, Australia, England, British West Indies and Ireland. Among the aims for which the School of Expression was founded was the investigation of right methods of voice production in relation to speech. The work achieved in this field is possibly the most successful of all the work undertaken by the founders of the School. That the educational world was ready for the

## GENERAL INFORMATION

new methods was shown by the instantaneous and cordial response given them.

It was the intention of the author to publish these books in logical order, but on account of the demand for textbooks by graduates in different institutions it has been necessary to furnish them as rapidly as they could be prepared.

The following is not a logical order of the books, but the order in which they have been published:

**Classica for Vocal Expression.** This book embodies examples of all forms of literature; it illustrates every phase of vocal expression, for practice of the voice.

**Province of Expression.** A study of the general problems of expression in education; an outline of present-day methods in the development of expression.

**Lessons in Vocal Expression** with a special introduction. The first book in the language on the laboratory method for spoken English. This book is not only a study of modulations of the voice but of actions of the mind of which they are a natural sign.

**Imagination and Dramatic Instinct.** A study of the faculties of imagination and assimilation, in relation to vocal expression.

All expression implies thinking, deliberative attention, as well as spontaneous, apperceptive imagination and emotional energies which come from within, and are only awakened by volition. Every act of expression implies these methods. Artistic spontaneity is a co-ordination of the deliberative and the impulsive.

**Browning and the Dramatic Monologue.** This book was intended for public readers. It is a study of Browning, giving his form and enabling anyone to understand his work. It is also a study, from the higher literary and artistic point of view, of the monologue and its relation to dramatic platform art.

**Foundations of Expression.** For high schools and colleges, giving a comprehensive grasp of the elements of delivery.

**Vocal and Literary Interpretation of the Bible.** This very popular book on the reading of the Bible and the vocal interpretation of literature, is the only book on the subject.

**Mind and Voice.** A study of vocal training in its scientific aspects.

**Principles of Training** has been praised by a University of Wisconsin professor as the best of the books written by Dr. Curry. It is still in manuscript.

**The Smile** was written in response to requests from students. This little book awakens interest in the whole subject of pantomimic expression. It contains, too, the philosophy of life embodied in our work at the School of Expression.

The proceeds from the sale of **The Smile** go to the endowment fund of the School. It has received over two hundred and fifty notices from newspapers. It is a popular book, sold by and to thousands of students.

## GENERAL INFORMATION

**How to Add Ten Years to Your Life.** A popular application of the principles of training. This little book, with pantomimic purposes, contains simple exercises to be used, on rising and retiring. Health and long life are its aim. It is also sold to aid endowment.

**Spoken English.** A popular textbook offering nature and voice reading for children. For public-school teachers in grammar grades.

**Little Classics.** This book contains over 150 specific inductive problems adapted to children, with selections enabling teachers to extend practically along the same line of inductive study.

Other books are in preparation, including a Public Speaking Manual.

## STUDENTS, 1920-1921

### Post Graduate and Fourth Year

Buist, Ida Robbins, Greenville, S. C.  
Clifford, Louise (A.B. Trinity), Lewiston, Me.  
Cobb, Florence Evelyn (A.B. Kent's Hill), Wollaston  
Currie, George, New York  
Holt, Florence, Providence, R. I.  
James, Ada Galenger, Palmerton, Pa.  
Russell, Elizabeth Mae, Boston  
Townsend, Pauline S., Nashville, Tenn.  
Whittington, Ethelle, Valdosta, Ga.

### Third Year Class

Cooper, Marie Jane, Fond du Lac, Wis.  
Drysdale, Grace, Cambridge  
Fetzer, Henrietta, Chicago, Ill.  
Hammond, Clara Thornhill, Paris Tex.  
Hare, Jenny O., Wynne, Ark.  
Harris, Margaret Mary Burford, Versailles, Ky.  
Hewins, Miriam Virginia, Watertown  
Latimer, Mary E. (A.B. Hiram Coll.), Thamesville, Ont.  
Longbotham, Franke, Tehuacana, Tex.  
Mason, Mary Helen, Glade Spring, Va.  
McKinney, Julia Grace, Harriman, Tenn.  
Nunnally, Rhoda (A.B. Southern College), Monroe, Ga.  
Smaill, Edith Margaret, Wellesley Woods, Dorothy, Indianapolis, Ind.

### Third Year Special

Cornelius, Ara, Mineral Wells, Tex.  
Dean, Lois Mildred, East Cleveland, Ohio  
Grindrod, Ione (A.B. Univ. of Wash.), Seattle, Wash.  
Harkins, Lola, Sweetwater, Tex.  
Henninger, Elba, Statesville, N. C.  
Hopkins, Frances Josephine, Gonzales, Tex.  
Jameson, Lucie Evelyn (M.A. Univ. of Tex.), Boston  
Ness, Florence, Newton Highlands  
Robinson, Merle, Quincy, Fla.  
Sexton, Roberta, Durant, Okla.

### Second Year

Abraham, Rose Miller, Brookline  
Absher, Kate Fletcher, No. Wilkesboro, N. C.  
Blanchard, Helen, Brookline  
Brooksher, Lucile, Ft. Smith, Ark.  
Hardin, Olive Caroline, Washington, D. C.  
Kennedy, Rose Ellen, Walpole  
Kollmeyer, Gertrude S., Baltimore, Md.  
Perry, Gertrude Virginia, Newton  
Smith, Beatrice Ella, E. Bridgewater

### Second Year Special

Andrew, Florence, Boise, Ida  
Colvin, Louise E., Providence, R. I.  
Corley, Mary Elizabeth (A.B. Meridian Coll.), Shongelo, Miss.  
Cowan, Ruth, Mineota, Tex.  
Eckert, Minna, Cincinnati, O

## STUDENTS, 1920-1921

- Greene, Hazelle, Greeleyville, S. C.  
Hall, Samuel Oscar (B.D., Union  
Theol.), Moorefield, W. Va.  
Harmon, Virgie, King's Mt., N. C.  
Herriman, Katharine Askew, So.  
Haven, Mich.  
Kepner, Grace Myra, Aurora, Mo.  
Lakenan, Inez Nora, Perryville, Mo.  
Luppold, Gladys Carolyn, Roxbury  
Plugge, Domis Edward, Grand Rap.  
ids, Mich.  
Renz, Louise, Apalachicola, Fla.  
Scheuer, Marjorie Sonors, Cambridge  
Stephenson, Elizabeth, Indianapolis,  
Ind.  
Stevenson, Ethel, Los Angeles, Calif.  
Ulmer, Irene V., Montevallo, Ala.  
Utley, Alda Elvira, Duluth, Minn.  
Wheatley, Mary Virginia, Hurlock,  
Md.
- Second Year Elective**
- Dietz, Catherine Marie, Cleveland,  
O.  
Fair, Elisabeth Waterson, Indianapolis,  
Ind.  
Hinchey, Gladys De Silva, Welland,  
Ont.  
Reticker, Virginia, Quincy, Ill.  
Teague, Mary Bertha, Deport, Tex.
- First Year Special**
- Campbell, Anne, Little Rock, Ark.  
Durant, Agnes, Birmingham, Ala.  
Lewis, Ethel, New York, N.Y.  
McQuigg, Pauline, East Cleveland, O.  
Potter, Claudia (A.B. Mt. Holyoke  
Coll.), Holyoke  
Rahskopf, Horace G. (A.B. Willa-  
mette Univ.), Salem, Ore.  
Shannon, Frances, Franklin, Tenn.  
Wortheim, Bernice (B.A. Grinnell  
Coll.), Belle Plaine, Ia.
- First Year Elective**
- Baumgartner, Ira P. (A.B. Indiana  
Univ.), Clinton, Ind.
- Evans, Vella Fay, Cooper, Tex.  
Kuck, Clara Elizabeth (A.B. Carleton  
Coll.), Montrose, Colo.  
Masten, Stewart Martel, San Fran-  
cisco, Calif.  
McChesney, Helen, Iowa City, Ia.  
McDonough, Mary C., Dorchester  
Padwick, Catherine, Toronto, Can.  
Pallett, Mary Albeua, Islington, Ont.  
Springer, Charlotte L., Willmette, Ill.  
Petry, Gertrude Isabelle, Port Hope,  
Ont.  
Richey, Dorothy (A.B. Florida State  
Coll.), Satsuma, Fla.  
Russell, Clyde, Chattanooga, Tenn.

### First Year Class

- Basham, Gladys Vivien, Andover  
Benefiel, George J. (A.B. Univ. of So.  
Calif.), Los Angeles, Cal.  
Blakely, Margaret L., Jamaica Plain  
Brown, Emma Frances, Woodsville,  
N. H.  
Brown, Howard L., Hamlet, N. C.  
Cornell, Geneva A., Boston  
Credeford, Mary Elizabeth, Ward  
Hill  
Driscoll, William Edward, Cambridge  
Fulton, Isabel Carolyn, Waverley  
Greene, Doris, Providence, R. I.  
Haasan, Margaret, Englewood, N. J.  
Howe, Cora Belle, Dixfield, Me.  
Karabelnick, Jennie, Dorchester  
Kirby, Matilda Ellen, Dorchester  
Luther, Martin, Fayetteville, N. C.  
Magee, Eunice Brayton, Plymouth  
McDonough, Mary-Catherine, Dor-  
chester  
Plumb, Albert H., Turner's Falls  
Rabbitt, John Joseph, Salem  
Steirwalt, Chrystabelle, Worthing-  
ton, Ind.  
Thurston, Harold Hamilton, Matta-  
wan  
Wallace, Lottie, Sheridan, Ind.

## SUMMER AND SPECIAL STUDENTS

- Adams, Donnie Fay, North Little Rock, Ark.
- Adams, George Walker, Baltimore, Md.
- Ahlstrand, Bellingham, Wash.
- Allen, Allene Gregory (A.M. and Ph.D., Radcliffe), New York City, N. Y.
- Allen, Edith E., Medford
- Allen, Henrietta Marie, Milton
- Anderson, Philena M., Mt. Vernon, Wash.
- Annis, Merle, Sultan, Wash.
- Anthony, Doris Mary, Medford Hillside
- Anthony, Velma Audrey (A.B., Indiana Univ.), Marion, Ind.
- Antis, Greta, Boston
- Aronson, Harriet Esther, Roxbury
- Aronson, Sylvia Eleanor, Roxbury
- Austin, Winnifred Frances, Quincy
- Bade, Mary, Portland, Ore.
- Bailey, Bernice E., Bellingham, Wash.
- Banks, Lena Uarda (A.B., Cumberland Univ., Tenn.), Huntland, Tenn.
- Bansmere, Harry, Boston
- Barlow, Josephine Mary (A.B., Mount Holyoke), Lawrence
- Barney, Norah J., Hood River, Ore.
- Barrett, Sylvia, Everett, Wash.
- Barter, Gordon Eliot, Beverly
- Bearse, Edwin, Roxbury
- Bell, Wenoush Day, Athens, Ga.
- Bennett, Dorothy Westervelt (Ph.B., Brown Univ.), North Providence, R. I.
- Bennett, Sara Wilhelmina (A.B., Brown Univ.), North Providence, R. I.
- Benson, Dorothy Ruth, Roslindale
- Benthien, Elizabeth M., Bellingham, Wash.
- Bergen, Mrs. A. D., Savannah, Ga.
- Bergin, Mrs. Maud L., College Place, Wash.
- Bernardi, Gladys Catherine, Albany, Ala.
- Bicken, L. G., Chinook, Wash.
- Blair, Jessie, Dunedin, New Zealand
- Blair, Robert, Dunedin, New Zealand
- Blume, Florence, Bryantville
- Bolton, Bertha Boyd, Alto, Tex.
- Booth, Mary, Paris, Tex.
- Bornstein, Helaine, Brookline
- Brooks, Christel, Bellingham, Wash.
- Bryning, Winifred Livingston, Boston
- Burch, Murilla, Everett, Wash.
- Burke, Amelia, Dorchester
- Burke, Francis Eugene, Lexington
- Burke, Virginia, Dorchester
- Barnett, Mrs. Fay, Bellingham, Wash.
- Butterfield, Phyllis, Somerville
- Butters, Carolyn A., Somerville
- Campana, Francis P., Dorchester
- Canster, Myrtle, Hollis, Okla.
- Carter, Frances Elizabeth, Milford
- Cartwright, Ella James, Roxbury
- Choate, Lula Johnson (B.S., Hartford Coll.), Washington, D. C.
- Cilly, Elsa, Jamaica Plain
- Clark, Gertrude Imogene, Roxbury
- Clark, Lucie, Russellville, Ark.
- Clark, Mrs. Ralph, Allston
- Clippinger, Agnes B., Chehalis, Wash.
- Cole, Lura Lois (A.B., Radcliffe), Melrose
- Cole, Mary Gertrude, Andover
- Collamore, Helen Chase, Dorchester

## SUMMER AND SPECIAL STUDENTS

- Colwell, Gordon Percy, Wollaston  
Comley, Gertrude Eliza, Winthrop  
Cook, Ezra Albert (Ph.D., Howard  
Univ.), Washington, D. C.  
Cook, Zelda Ruth, Medford Hillsdale  
Coolidge, Lucy Lavinia, Wollaston  
Corbin, Mary, Bellingham, Wash.  
Corrie, Ella Graves, Knoxville, Tenn.  
Cosgrove, Kathleen (A.B., Toronto  
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Countway, David, Cambridge  
Crabtree, Ora, Nashville, Tenn.  
Cramer, Miriam Newcomb, Boston  
Cronk, Pearl, Waxahachie, Tex.  
Curry, Haskell Brooks (A.B., Har-  
vard), Boston  
Dance, Jonnie H., Athens, La.  
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De Vaughan, Willie Belle, Waxa-  
hachie, Tex.  
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Donohue, Ethel, South Boston  
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pan  
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Ranger, Tex.  
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Duncan, Edna, Paris, Tex.  
Dutra, Marion, Waverly  
Edwards, Helen, Tacoma, Wash.  
Elkins, Eva, Ashland, Ky.  
Erskine, Georgetta Armstrong, Ros-  
lindale  
Erwin, Edna Lee, Waxahachie, Tex.  
Farley, John A., Malden  
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Felth, Rev. O. F., Bellingham, Wash  
Flynn, Rev. Walter L., Jamestown,  
R. I.  
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tree  
Foster, Maud Electa, Boston  
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Giblin, Louis Agatha, Boston  
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Goodman, Frances Marlon, Canadian,  
Okla.  
Goodman, Gertrude, South Boston  
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Grady, Ruth, Boston  
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Gribble, Ruth, Butte, Mont.  
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Hagen, Gina, Nook Sack, Wash.  
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Coll.), Nashville, Tenn.  
Hall, Alline, New Boston, Tex.  
Hall, Maurine, Clarksville, Tex.  
Halsband, Hyman Philip, Dorchester  
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Hamilton, Ruth O., Lynn  
Hanrahan, Margaret M., Roxbury  
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Hartman, Mrs. Ethel, Bellingham,  
Wash.

## SUMMER AND SPECIAL STUDENTS

- Hatch, Beverly, Bellingham, Wash.  
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Wash.  
Haynes, Virginia, Dorchester  
Heath, Hazel L., Bellingham, Wash.  
Hendricks, Bess, Cooper, Tex.  
Hewatt, Clarice, Fort Worth, Tex.  
Hickey, Roxanna, West Somerville  
Hicks, Cora (A.B., Kidd Key Coll.),  
Plano, Tex.  
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Hubbell, Ruth Eiss, Lexington  
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Braintree, Mass.  
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mouth  
Jordan, Marion Rose, Somerville  
Kaffenburgh, Mrs. Walter A., Brook-  
line  
Kearney, Neil, Boston  
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Downs  
Killion, Alice, Bellingham, Wash.  
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King, John William, Dorchester  
King, Mary S. A., Friday Harbor,  
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Klain, Minna, Dorchester  
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Univ.), Freelandville, Ind.  
Knutson, Helen M., Bellingham,  
Wash.  
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Lane, Ida May, Portland, Me.  
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Lemley, Beatrice, Conlee City, Wash.  
LeMoine, Beryl, Charlestown  
Letson, Eunice, Albertville, Ala  
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Livingston, Louis S., Winlock, Wash.  
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Lynch, Anna P., Roxbury  
Lynch, Evangeline, Chicago, Ill.  
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Macpherson, R. C., Denver, Colo.  
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Mahon, Dorothy (A.B., Greenville  
Woman's Coll.), Greenville, S. C.  
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McCloud, Gertrude Gooding, Stone-  
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McCracken, Margaret Stout, Titus-  
ville, Fla.  
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McGrail, Alice, Dorchester  
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McNeil, Marie Elmira, Boston  
McPhail, Rev. D. M., Bellingham,  
Wash.  
McSweeney, Nora Catherine, Dor-  
chester  
McWade, Irene Dorothy, Dorchester  
Miller, Gertrude, Lewiston, Me.  
Miller, Minor Cline (A.B., Bridge-  
water Coll.), Bridgewater, Va  
Mitchell, Yetta Graham, Waxaha-  
chie, Tex.

## SUMMER AND SPECIAL STUDENTS

- Morganthalen, Louis, Bellingham, Wash.
- Morse, Sarah Helen, Haverhill
- Mosely, Jessie, Bickleton, Wash.
- Moss, Ruth, Roslindale
- Mumford, Beatrice, Bellingham, Wash.
- Murphy, John Francis, Lawrence
- Murtaugh, Helen C., Cambridge
- Myles, Dorothy Alberta, Cambridge
- Nave, S. A., Bellingham, Wash.
- Newman, Anne, Everett, Wash.
- Northrup, Elsie (A.B., Brown Univ.), Wakefield, R. I.
- Nye, J. Emerson (A.M., Valparaiso Univ.), Kansas City, Kans.
- Oakes, Mary A., Boston
- O'Brien, Helen Marie, West Somerville
- O'Brien, May Winifred, Somerville
- Oneal, Elizabeth S., Bellingham, Wash.
- Owen, Margaret, Waxahachie, Tex.
- Paddon, Samuel M., Roxbury
- Peakes, Verne Blake (A.M., Bates Coll.), Newton Highlands
- Pelton, Laura K., Westmount, Que.
- Petitclerc, Mrs. Grace M., Bellingham, Wash.
- Pickett, May B., Mt. Vernon, Wash.
- Plante, Edith Gertrude, Charlestown
- Pooley, Thomas Williams, Boston
- Porter, Ethel May, Cambridge
- Powell, Ernest, Marshall, Tex.
- Power, Helen, Dorchester
- Powers, Leah, Ashland, Ky.
- Prendergast, Mary, Bellingham, Wash.
- Priesing, Laura L., Mattapan
- Probasco, Lillian Hill, Ewing, Ill.
- Radcliffe, Lynn James (A.B., Wesleyan Univ.), Somerville
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- Rideout, Gertrude Helen (A.B., Radcliffe), Concord Junction
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- Rocene, Elvera, Everett, Wash.
- Roe, Frankie L., Koshkonong, Mo.
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- Runge, Mattie, Arcadia, La.
- Russell, Emma, Newton Centre
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- Scheufler, Ada I. (M.A., Columbia Univ.), Poet Byron, N. Y.
- Schreiber, Mrs. Marie Brown, Boise, Id.
- Scouler, Marcus A., Providence, R. I.
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- Sister Hildegarde, Watertown
- Sister M. Albert, Quincy
- Sister M. Dominica, St. Joseph, Minn.
- Sister Perpetua, Watertown
- Skiles, Ruby Nora, Kenton, Tenn.
- Smith, Bessie Jenkins (Ph.B., Univ. of Wisconsin), Milwaukee, Wis.
- Smith, Mrs. Louise, Bellingham, Wash.
- Smith, Mrs. Maude Merritt, Bellng ham, Wash.
- Smith, Robert Farquharson, Boston

## SUMMER AND SPECIAL STUDENTS

- Smith, Rubie, Boise, Id.  
Snow, Everard Walker (A.B., Dartmouth Coll.), Roxbury  
Snyder, Rev. H. R., Bellingham, Wash.  
Soch, Augusta, Watertown.  
Spear, Ralph, West Somerville  
Spencer, Mrs. Blake Griffin, Waxahachie, Tex.  
Stanetsky, Sylvia, Roxbury  
Stanley, Loni, Brewster, Wash.  
Stevens, Evelyn Agnes, Manchester,  
N. H.  
Storer, Margaret Helen, Allston  
Strauford, Dora, Blaine, Wash.  
Strong, Ethel Clyde, Madison, Ala.  
Sullivan, John J., Cambridge  
Sullivan, Nora Catherine, Boston  
Swift, Clara, Little Rock, Ark.  
Taylor, Ina Lois, Tonasket, Wash.  
Teabeaut, Mamie Orah, Fayetteville,  
N. C.  
Temple, Annie A., West Upton, Mass.  
Thayer, Nellie Gertrude Ellen, Milton  
Thompson, Louise Faust (A.B., Colorado Coll.), Colorado Springs, Colo.  
Thompson, Mrs. Ocieola, Bremerton,  
Wash.  
Thorp, Mary, Dorchester  
Thune, Florence E., Bellingham,  
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N. Y.  
Trott, Ethel Gertrude, Medford  
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Westminster), Laurel, Miss.  
Tyler, Eunice, Bellingham, Wash  
Ulen, Lena, Battle Ground, Wash  
Van Vliet, Frank (A.M., Univ. of  
Michigan), Hastings, Mich.  
Wade, Jeannette H., New York City  
Walker, John Carter (A.M., Univ. of  
Virginia), Woodberry Forest, Va.  
Walsh, Helen M., Dorchester  
Warner, Ruth Frances (A.B., Smith  
Coll.), Sunderland  
Weeden, Effie Alida, Quincy  
Welsh, Martin Stanislaus (A.B.,  
Boston Coll.), Columbus, O.  
West, Gladys S., Leavenworth, Wash.  
West, Helen Agnes, Abington  
Whitefield, Addie Lee, Waxahachie,  
Tenn.  
Willis, Annie Barbara, South Brain-  
tree  
Wilson, Rev. James M., Bellingham,  
Wash.  
Woodrow, Mrs. C. B., Dallas, Tex.  
Wright, Myrtle, Lake Chelan, Wash.  
Wyckoff, Mrs. Phronie B., Quilcene,  
Wash.  
Yandell, Dorothy Alberta, Boston  
Younmans, Raymond, Kansas City,  
Kans.  
Young, Lucy P. S., Brighton  
Zadkovetsky, David, Boston  
Ziubrick, Margaret, Bellingham,  
Wash.  
Zwick, Ethel, Indianapolis, Ind.  
Zunn, Edwin Zarier, China

Three names omitted by request.







**SCHOOL of EXPRESSION**  
**BOSTON, MASS.**

**Annual Catalogue  
1923—1924**



**BOSTON, MASS.**

**Published by**  
**THE SCHOOL OF EXPRESSION**



# SCHOOL OF EXPRESSION

(S. S. Curry, Ph.D., Litt.D., Founder)

301 Pierce Building, Copley Square, Boston, Mass.

JOHN K. LACOCK, *President*

FLORENCE LUTZ, *Dean*

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## DEPARTMENT OF PHYSICAL TRAINING

ELIZA JOSEPHINE HARWOOD, *Director*

1923-1924

The work of Physical Training in the School of Expression is applied and practical, having for its aim the development of vitality and health, the correction of abnormal conditions and the providing of an adequate means of effective expression through the natural agencies of the body. The course is based on the Swedish or Ling System as demonstrated in this country by the late Baron Nils Posse. It is modified, in order to secure coördination with the principles of harmonic training of "body, mind, and voice," by Dr. S. S. Curry, late President of the School of Expression.

The character and value of Baron Posse's methods, now emphasized in the Physical Training Department of the School of Expression, are classification, progression, form and rhythm; the relation and effects of exercise together with a nomenclature that he originated, which is the most perfect of any now in use in its simplicity and effectiveness.

Mrs. Eliza Josephine Harwood, who is in charge of this Department, was for five years with the late Baron Posse, and not only graduated from the Posse Gymnasium but also was one of the two pupils who pursued a special third-year course under his personal instruction. She holds the Teacher's Diploma of the School of Expression. She is a graduate of the Gilbert Normal School of Dancing, the first established normal school of dancing in this country. She is also a graduate of the Chalif School of Dancing in New York, and has studied with many other great teachers of both national and international reputation.

Mrs. Harwood has held the following positions: Instructor in Maine Wesleyan Seminary and Woman's College, Kent's Hill, Maine, 1881-82; 1892-93; Mt. St. Joseph's Academy, Brighton, 1887-96; Asheville Summer School of Expression, Asheville, N. C., 1900-1902; 1922; Summer School of the South, University of Tennessee, Knoxville, Tennessee, 1903-15; Cox College, Atlanta, Georgia, 1916; School of Expression, 1895-

**NORMAL GYMNASTIC COURSE—2 Years—30 weeks each.**  
 Subjects by Hours Each Week.

**1st Year.**

Anatomy . . . . .	2 hours
Physiology . . . . .	2 hours
General Kinesiology (I) . . . . .	2 hours
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Methods of Teaching . . . . .	2 hours
Elements of Corrective Exercises . . . . .	2 hours
A Comparative Study of Other Systems . . . . .	1 hour
Vocal Training and Speech . . . . .	6 hours
Practical Work . . . . .	8 hours

(Includes free standing exercises, apparatus work,  
 games and dancing.)

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Kinetic Anatomy . . . . .	2 hours
Hygiene . . . . .	2 hours
Physical Measurements . . . . .	2 hours
General Kinesiology (II) . . . . .	2 hours
Special Kinesiology (II) . . . . .	2 hours
Fencing, Games, etc. . . . .	3 hours
Pedagogies . . . . .	1 hour
Medical Gymnastics (Corrective Exercises) . . . . .	2 hours
Massage . . . . .	1 hour
Vocal Training, Spoken English . . . . .	6 hours
Supervising, Organizing and Conducting . . . . .	8 hours

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ANNUAL CATALOGUE  
OF  
The School of Expression

(S. S. CURRY, PH.D., LITT.D., FOUNDER)

1923—1924



BOSTON, MASS.  
Pierce Building, Copley Square

1923

## SCHOOL OF EXPRESSION

**CALENDAR 1923-24**

Sept. 4	September Preparatory Term opens.
Sept. 19	Evening Session opens.
Oct. 2	Preparatory Term closes.
Oct. 3	Registration for Regular Year.
Oct. 3	Examinations for Advanced Standing.
Oct. 4	Opening of Regular Year.
Oct. 6	Saturday Courses begin.
Oct. 12	Columbus Day (holiday).
Nov. 23	Founders' Day.
Nov. 29	Thanksgiving Day (holiday).
Dec. 21 to Jan. 2	Christmas Recess.
Jan. 2	Reopening after Christmas.
Jan. 15 to 19	First Semester Examinations.
Feb. 22	Washington's Birthday (holiday).
Apr. 19	Patriots' Day (holiday).
Apr. 1 to May 8	Graduating Recitals.
May 3	Annual Banquet.
May 4	Baccalaureate Service, 3.30 P.M.
May 8	Commencement Exercises.

*Summer Sessions 1924*

Boston Dramatic Term	May 13 to June 21
Texas (Dallas) Term	June 9 to July 4
Asheville, (N. C.) Term	June 23 to Aug. 1
Boston, July Term	June 23 to Aug. 1
Boston, August Term	Aug. 4 to Sept. 12

**OFFICERS**

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Cambridge, Mass.

Adolphus B. Beeching, *Treasurer*, Boston City Club

Charles E. Allen, LL.B., *Clerk*, 6 Beacon St., Boston

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## SCHOOL OF EXPRESSION

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Ernest Weise, New York, N. Y.  
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Harold H. Gilbart, B.A., Winnipeg, Manitoba  
Joseph N. Rodeheaver, Ph.D., Chicago, Ill.  
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J. Carter Walker, A.M., Woodberry Forest, Va.  
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Joe Mitchell Chapple, Boston, Mass.  
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Mrs. Janet Hellewell Putnam, Brookline, Mass.  
Mrs. Isabella Taylor, Brookline, Mass.  
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Wm. Frederic Berry, Boston, Mass.

## FACULTY OF INSTRUCTION AND ADMINISTRATION

**John Kennedy Lacock, A.B. (Washington and Jefferson College '01), A.M. (Harvard '06) President**

Lecturer on American History.

Principal and Instructor in Jefferson Academy, Pennsylvania 1902-1905; Assistant in American Diplomacy, Harvard 1908; Trustee of School of Expression 1917-, President 1923-.

**\*Anna Baright Curry, Dean Emeritus**

Special Lecturer on Vocal Expression and Interpretation of Literature

Instructor in Boston University School of Oratory, 1877-79; Principal School of Elocution and Expression, 1879-83; Instructor and Dean School of Expression, 1884-1922; Dean Emeritus, 1922-

**Florence Lutz, Dean**

Instructor in Methods of Teaching, Pantomimic Expression, Public Reading, Drama, Interpretation of Forms of Literature.

Instructor in School of Expression, 1907-14; American Academy of Dramatic Arts, New York, 1914-17; Assistant Professor, University of California, 1917-22; School of Expression, 1922-

**Binney Gunnison, A.B. (Harvard '86)**

Instructor in Imaginative Thinking and Vocal Expression, Interpretation of Poetry, Creative Thinking in Writing, Philosophy of Expression.

Instructor, School of Expression, Summer Terms 1895-1907 1918, 1919, 1922.

Instructor in Public Speaking, Harvard University, 1905-06; Wesleyan University 1917-1923; Union Theological Seminary, New York, 1922-; Connecticut College, 1919-; University of Virginia, Summer Terms 1922, 1923; School of Expression, 1923-.

**Harryett M. Kempton**

Instructor in Vocal Expression, Harmonic Training, Story Telling, Life Study.

Instructor in School of Expression, 1911-14; Ward Belmont School, Nashville, Tennessee, 1914-15; School of Expression, 1915-22; Technical High School, Providence, Rhode Island, 1922-23; School of Expression, 1923-

**Edward Abner Thompson, A.B. (Bowdoin '91)**

Instructor in Voice Training, Diction, Dramatic Thinking, Shakespeare, Public Reading.

St. Anselm's College, New Hampshire, 1904-05; Lawrence College, Appleton, Wisconsin, 1911; St. John's Ecclesiastical Seminary, Brighton, 1912-17; School of Expression, 1907-

**Caroline Duncan**

Instructor in Voice Training, Diction, Interpretation of Literature, Pantomimic Thinking, Public Reading, Dramatic Thinking.

Instructor in Southwestern University, Texas, 1897-1900; Agnes Scott College, Georgia and Washington Seminary, 1912-15; University of California, 1918-20; School of Expression, 1923-

—(To be appointed.)

Instructor in Dramatic Interpretation, Stage Art, Dramatic Rehearsal, Shakespeare, Eighteenth Century Comedy, Modern Drama, Play Production

**Eliza Josephine Harwood**

Head of Department of Dancing and Organic Gymnastics; Instructor in Rhythmic Balance Movements.

\* Absent on leave, 1923-24.

## SCHOOL OF EXPRESSION

Instructor in Maine Wesleyan Seminary and Woman's College, Kent's Hill, Maine, 1881-82; 1892-93; Mt. St. Joseph's Academy, Brighton 1887-96; Summer School of the South, University of Tennessee, Knoxville, Tennessee, 1903-15, Cox College, Atlanta, Georgia, 1916 School of Expression, 1895-

**Mary Frances Finneran**

Instructor in Phonetics.

Supervisor Primary Department, Washington School, Boston; School of Expression, 1919-

**Mary Wilkinson Wadsworth**

Instructor in Narrative Poetry.

Instructor in School of Expression, 1897-1907; Wellesley College, 1919-21; Tuckerman School, Boston, 1920; School of Expression, 1921-

**Leonora Austin**

Instructor in Literary History Public Speaking, Director Evening School.

Instructor in Reading and Expression, St. Paul High School, 1884-92; Director Chicago Municipal Museum, 1905-07; Executive Secretary, St. Paul City Planning Commission, 1915-16; School of Expression, 1921-

**Robert Emmons Rogers, A.M. (Harvard '09)**

Lecturer on Literature and Drama.

Assistant Professor of English and History, Massachusetts Institute of Technology; President Boston Drama League; School of Expression, 1922-

**Judith Plummer Huntington**

Instructor in Corrective Speech, 1923.

**Elsie V. MacQuarrie**

*Secretary*

## LECTURES AND READINGS

The Passion Play. Lecture. Mr. John Mason Brown, President Harvard Dramatic Club, Member 47 Workshop Company.

Poems. Author's Reading. Mr. Nixon Waterman.

Richard II. Lecture-Reading. Shakespeare, Professor Malvina Bennett, M.A., Wellesley College.

Nixon Waterman. Special Lecturer on Poetry.

John Orth Special Lecturer on Appreciation of Music. Piano Interpretations

## FACULTY OF INSTRUCTION

7

### FACULTY AND GRADUATE READINGS 1922-23

#### MISCELLANEOUS PROGRAM

Edward Abner Thompson

ENTER MADAME

Miss Florence Lutz

*Dolly Byrne, Gilder Varese*

MARY 'GUSTA

Mrs. Flora Haviland McGrath

*Joseph Lincoln*

#### AN EVENING OF FANTASY

Miss Elizabeth J. Stahr

LILIOM

Miss Florence Lutz

*Franz Molner*

HAMLET

Edward Abner Thompson

*Shakespeare*

#### AN EVENING OF STORIES

Miss Claudia Potter

LIGHTNIN'

Miss Florence Lutz

*Winchell Smith, Frank Bacon*

GREEN STOCKINGS

Miss Florence Lutz

*A. E. W. Mason*

THE IMPORTANCE OF BEING EARNEST

Miss Florence Lutz

*Oscar Wilde*

TORCHES

THE PLAYROOM

(47 Workshop Plays)

Miss Dorothy Sands

*Kenneth Raisback*

*Doris Halman*

BEYOND THE HORIZON

Mrs. Clara Thornhill Hammond

*Eugene O'Neil*

#### PROGRAM OF MODERN DRAMA AND POETRY

Miss Ethel Priscilla Potter

DISRAELI

Edward Abner Thompson

*Louis N. Parker*

LONESOME-LIKE

MANDRETTA

HABITANT POEMS

Miss Edith Margaret Smaill

*Harold Brighouse*

*Stark Young*

CÆSAR AND CLEOPATRA

Miss Florence Lutz

*Bernard Shaw*

INTERPRETATIVE BIBLE READING. "THE LIFE OF CHRIST"

From the books of the Apostles

Mrs. Janet Hellewell Putnam

THE ROMANTIC AGE

Mrs. Josephine Etter Holmes

*A. A. Milne*



## THE SCHOOL OF EXPRESSION

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant: to stimulate the imagination and power of creative thinking, to cultivate the habit of self confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

It is the business of the School of Expression to train teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and to furnish opportunities for culture and self-improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses, from two to four years in length, in Public Speaking, Public Reading, Methods of Teaching Expression, Dramatic Art, Platform Art, and General Culture.

The School of Expression was established originally for experiment and research in the Speech Arts, and it is to years of original experiment and patient practice in those arts that the School of Expression owes its significance and standing.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking.

Teachers of English in high and normal schools, find the courses in Story-Telling and Public Speaking exceptionally helpful. The approach to both these courses is through conversation, and the study of conversational form. The work in Public Speaking, as in all other departments of the School, is based on thinking, and the laws of development in creative thinking as expressed in written and vocal form, are carefully studied in these courses.

The work in Story-Telling is simple, direct, and self-expressive. The narrative spirit in literature is studied from its earliest literary expression in myths, folklore and allegory to the modern novel and the short-story. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and

body. It is one thing to study the history of literature and the biography of authors, and to enter critically into the intricacies of etymology and metre, it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows — that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability *to take people where it finds them* and, through training to enable them to realize their powers and possibilities.

The founders aimed to secure the adoption of adequate methods for the development of expression, and to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

### HISTORY

Boston University, at its foundation in 1872, organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on the work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Later, an institution known as the Boston College of Oratory was organized. Still later these three institutions were combined, and in 1884, with the cooperation of literary men and educators, the School was established as an independent institution. In its early days, the School had among its friends such men as Rev. Phillips Brooks, D.D., J. T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

In 1888, the School was incorporated under the laws of Massachusetts under the name of "School of Expression," for the purpose, as expressed in its charter "of establishing and endowing a School for training the voice, body and mind, in all forms of expression; furnishing special training for teachers, readers, speakers, and others; developing the artistic nature, correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression."

The incorporators were Hon. Eustace C. Fitz, Col. Charles Fairchild, Hon. J. W. Dickenson, Dana Estes, W. B. Closson, Ex Gov. Alexander H. Rice, J. T. Duryea, Rev. Willis P. Odell, D.D., Ph.D., Samuel Silas Curry, Ph.D., Hon. Edmund H. Bennett, and J. W. Churchill.

The following named persons have served as President of the institution:

Hon. Eustace C. Fitz,	1890	1893
Rev. George W. Shinn, D.D.,	1893-1906	
Samuel S. Curry, Ph.D.,	1906-1921	
Rev. Samuel M. Lindsay,	1922-1923	
John K. Lacock, A.B., A.M.,	1923-	

The following have served as Treasurer of the corporation:

Col. Charles Fairchild,	1888-1893
Loring Brooks,	1893-1894
Hon. Nathaniel J. Rust,	1894-1917
Adolphus B. Beeching,	1917-

The following have served as Clerk of the corporation.

Rev. Willis P. Odell, D.D.,	1888-1890
Charles E. Allen, LL.B.,	1890-1907
William H. Walker, Esq.,	1907-1912
Charles E. Allen, LL.B.,	1912-1916
Willard P. Lombard, LL.B.,	1916-1922
Charles E. Allen, LL.B.,	1922-

The death of Dr. S. S. Curry, December 23, 1921, was a severe blow to the School, but the Trustees and Officers rallied to its support, and spared neither time nor effort in carrying the institution through a most trying and critical period. Their faithful work was supplemented by the efficient and untiring efforts of Miss Florence Lutz, as Dean, supported by an able and loyal Faculty. The results are shown in the largest registration and one of the most successful years in the history of the School.

The Trustees have designated the twenty-third day of November, Dr. Curry's natal day, as Founders' Day, with the recommendation that the day be annually observed with appropriate ceremonies.

#### ENDOWMENT

In 1888, Sir Henry Irving, becoming interested in the aims and plans of the School, gave a benefit reading, the entire proceeds of which he gave to the endowment fund. Later, Professor Alexander Melville Bell, the discoverer of Visible Speech, who was one of Dr. Curry's teachers, also contributed to the fund. This amount, together with numerous donations, has been given in trust to the Corporation and Trustees, bodies composed of leading citizens and prominent educators in different parts of the country, whose names are a sufficient guarantee that any funds given the institution will be faithfully administered.

**SCHOOL OF EXPRESSION****LOAN SCHOLARSHIPS**

To be applied on tuition and to be repaid within a reasonable time.

**ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

**J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10)

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of

dollars

for the purpose of

Signed,

## **GENERAL INFORMATION**

**The School of Expression Year** is divided into two sessions: the regular year, which begins on the first Thursday in October and ends the second Thursday in May; and the Summer Session which begins on the Monday following the close of the regular year, and ends the middle of September. The summer session of 1923 includes three summer terms of six weeks each, conducted in Boston; a term of four weeks conducted in Dallas, Texas, and a term of six weeks in Asheville, North Carolina. The regular year includes two semesters of fifteen weeks each. A September Preparatory term of four weeks precedes the regular year. All satisfactory work done in any of these terms is credited toward a certificate or diploma.

**The Unit of Work and Credit** is the class hour. Each class hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty class hours of work a week. The regular four years' course leading to the Diploma of Literature and Expression calls for the completion of a specified group of courses equal to 2400 points. Other groups of courses lead to the Artist's Diploma (2040 points), the Teacher's Diploma (1800 points), the Dramatic Diploma (1440 points), the Public Reader's Diploma (1400 points), the Speaker's Certificate (1200 points), and the General Culture Certificate (1200 points).

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualification from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.** — Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given October 3d.

**Scholarships.** — Through the kindness of interested friends and graduates the School offers seven loan scholarships.

**Board and Home.** — A students' residence accommodating forty students will be opened by the School the first of September this year. Students who cannot be accommodated in the house will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the office. (See page 16.)

**Location of the School.** — The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

**Railroad Information.** — Students coming from New York or over the N. Y., N. H. & H. R.R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R.R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

**Library Facilities.** — The Boston Public Library is situated in Copley Square, across the street from the School. It has about one million volumes, with eleven special library collections. For the purposes of the School it is probably the most complete in the world. Its vast treasures of art, literature, and history are open to our students free. Arrangements will be made with other special libraries as the needs of our students require.

**Social Life and Recreation.** — The social life of the School as well as its intellectual and religious life is given proper attention and recognition in the arrangements of the School.

**Health of Students.** — The health of the students is carefully looked after by our Physical Training Instructor and her co-workers. Each

year for many years, during her vacation, she has attended some recognized school of health in the better interests of the students' health and sanitation. The physical well being of our students is treated as a matter of supreme importance. No pains are spared to look after our students as wise and loving parents look after their children while at home. Students who are ill in any way are required to notify the School office immediately. The School maintains a list of medical advisers.

**Lectures.** — In addition to the regular class room work and list of lecturers, provision is made from time to time, as the opportunity presents itself, for lecturers of national and international fame.

**Historical Excursions.** — Historical excursions are carefully planned for the instruction and enjoyment of our students:

- Historical Boston.
- Bunker Hill and Boston.
- Salem and Marblehead.
- Quincy (the home of two Presidents).
- Plymouth.
- Cambridge and Harvard University.
- Lexington and Concord.

**Boston.** — Its location, natural advantages, excellent climate, wealth, educational facilities and the numerous industries in metropolitan Boston, make it one of the favorite Municipalities in the world. Historically it stands out pre-eminently as one of our greatest, best-preserved and most widely known cities.

Across the Charles River is Cambridge, the seat of Harvard University, the oldest and most distinguished college in America, replete with historical scenes of the Colonial and Revolutionary periods.

Boston is the home of the New England Conservatory of Music, the largest and one of the most important schools of music in the world; the Museum of Fine Arts, one of the principal art depositories of the world; Symphony Hall, where are held the concerts of the Boston Symphony Orchestra. Many other places and institutions of equal interest are situated in Boston and vicinity.

**Religious Life.** — The School of Expression admits both men and women. It is non-denominational and non-sectarian, and its work is distinctly Christian, drawing its students from all faiths.

It aims to create and cultivate the atmosphere of a well regulated Christian home. Devotional exercises are conducted in the chapel each morning. Attendance on these exercises is expected of all students.

### **NEW STUDENT RESIDENCE**

A handsome private home, located in one of the most exclusive residence sections of Brookline, has been secured as a student residence and will be available for occupancy at the opening of the September Term. The house, surrounded by large well-kept grounds, is attractively and completely furnished and will accommodate forty students, with board and room.

The house may be reached either by a five-minute train ride from Back Bay Station and a five-minute walk, or by surface cars. The price ranges from \$12.50 to \$15 per week and includes room and board, all furnishings in the rooms and one pair of blankets. It does not include towels, sheets and pillow cases, extra blankets and puffs, laundry or open fires, which must be furnished by the student. Neither does it include lunches on school days (Tuesday to Saturday, inclusive), nor meals during the Christmas and Easter vacations. The house will be under the charge of a resident matron.

Students who wish to live in the house are requested to make their reservations as early as possible.

A deposit of \$15 must be sent with the application for reservation. In case the reservation is not made the money will be returned. Board and room rent are payable quarterly in advance.

### **DIPLOMAS AND CERTIFICATES**

#### **Certificates**

1. General Culture Certificate. — Two years. Requires the mastery of First and Second Year work; 1200 points.

2. Speaker's Certificate. — Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 1200 points.

#### **Diplomas**

1. Teacher's Diploma. — Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A.B Degree, may take the course in two years.) 1800 points.

2. Public Reader's Diploma. — Two years and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses, with private lessons. Emphasis laid on the vocal interpretation of literature, in personation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 1400 points.

**3 Dramatic Diploma.** Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 1440 points.

**4 Artistic Diploma.** Requires the equivalent of one regular year of systematic work and ten private lessons after receiving the Public Reader's Diploma or its equivalent; with high artistic attainment in impersonation and public reading, with two years practical platform experience. Total number of points, 2040.

**5. Literature and Expression Diploma.** Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 2400.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only*. No more than one diploma will be issued to a student in one calendar year.

Students holding a General Culture Certificate, the Speaker's Certificate, the Reader's Diploma, or the Dramatic Diploma may take the Teacher's Diploma in *summer terms*.

### SYSTEM OF CREDITS

One Regular School Year, from the first Thursday in October to the second Thursday in May, five days a week, four hours a day.	600 points
Second Year Special Course, first Thursday in October to second Thursday in May	720 points
Public Reader's Course, each year, first Thursday in October to second Thursday in May	640 points
Dramatic Diploma Course, each year, first Thursday in October to second Thursday in May	600 points
May Dramatic Term (six weeks)	120 points
Any School of Expression summer term of six weeks	120 points
Any School of Expression summer term of four weeks	80 points
Credits allowed for previous work in Expression under accredited teachers, counting hour for hour, to a maximum of	400 points

Private Lessons with teachers other than School of Expression Graduates will not count for credits.

### Private Lessons

Ten private lessons are included in the course of each student registered in the Regular Group of courses; the Second Year Special course includes five private lessons; the Public Reader's course, twenty private lessons each year, the Dramatic Diploma course, ten private lessons each year; the Teacher's Diploma course, ten private lessons each year.

## SCHOOL OF EXPRESSION

**FEES**

Regular group of courses for each school year. (5 days a week, class work and 10 private lessons)	\$250.00
Second Year Special Course (October to May)	275.00
Preparatory Term (September)	50.00
Private Lessons, per hour	3.00 to 10.00
Public Reader's diploma group of courses (5 days a week and 20 Private lessons, for each school year)	300.00
Dramatic diploma group of courses for each school year (5 days a week, and 10 private lessons)	250.00
Fourth year	250.00
Work chosen by subjects, one hour each week, for the year	20.00
Four hours in one day, each week, for the year	50.00
Any regular group of courses, one month	35.00
Selected subjects out of course, per hour, per year	10.00
Evening Session	30.00 to 50.00
Evening Short Course (10 lessons)	15.00
Teacher's Gymnastic Courses (see Special Gymnastic Circular)	150.00
Two years' Normal Course in Gymnastics (for each school year)	150.00
Home Study Courses (see Home Study Circular), 12 lessons	15.00
Diploma fee	5.00
Extra Examinations, each	5.00
Laboratory fee for examination and consultation	5.00
Registration fee	5.00
Adjunctive Courses (according to work given).	
Summer Terms, six weeks each	75.00
Summer Terms, four weeks each	50.00

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Dean.

Tuition, payable on application, \$10. Two-thirds on registration day, remaining one-third payable January 2.

Tuition is not subject to return or deduction.

Application fee for Dormitory, payable in advance, \$15.

## INTRODUCTION TO THE COURSE OF STUDY

The course of study of the School of Expression is founded on the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them expression. The character of the expression is determined by the impression which precedes it. "From within outward" is the law of nature upon which true education rests, and the expressive art is necessary to complete the educational process. Impression and expression react on and reinforce each other in the forming of the mental concept.

Literature is studied, in the School of Expression, as an aspect of human expression in which the natural languages of tones and actions vitalize and interpret the symbolic language of words. In literature, as in life, the spoken word is the true word. The Greeks understood the value of the spoken word and held those who excelled in its use in high esteem. Modern education has subordinated the spoken to the written word to the great loss of literary values and of the expressive values of personality in modern society. It is the purpose of schools of Vocal Expression and the Spoken Word to reclaim these lost values for education and the enrichment of human life.

The course of study is arranged to secure through exercises, problems, and studies, the harmonious development of the mind, voice and body; to train the student to become a true and living interpreter of the finest in literature as adapted to the platform, the stage, and the classroom; and to stimulate him to think genuinely and creatively and to express himself with simplicity, sincerity and force.

The primary purpose of the course of study is personal development. Professional attainment is also considered and various special groupings of courses are made to serve professional needs; such as the courses for the training of public readers, public speakers, actors, and teachers of Expression.

A new and advanced diploma course is here announced for the first time upon the satisfactory completion of which the Diploma of Literature and Expression will be awarded. This is a four years' course of study and is arranged with special reference to the needs of teachers of literature in high schools and colleges. It is also a cultural course of the highest value.

The course of study, as here outlined, is a four years' course of thirty weeks a year; but as the School of Expression conducts summer sessions of eighteen weeks, divided into three terms of six weeks each, it is often

possible for students to complete the entired course in less than four calendar years.

It should be borne in mind, however, that time is an essential element in development, and young students, just graduated from high school, are strongly advised to take the full four years. College graduates, or teachers of experience, may take the course in two, or at most, three calendar years.

### COURSE OF STUDY

- I. Vocal Expression.
- II. Voice Training and Diction.
- III. Harmonic Training of Body.
- IV. Emotional Response of Body; Pantomimic Training.
- V. Literary Interpretation; Public Reading
- VI. Dramatic Interpretation; Play Production.
- VII. Public Speaking; Oratory.
- VIII. Literary History and Criticism.
- IX. Methods of Teaching.
- X. Art, Science, and Philosophy.

### RECITALS

The student's knowledge of literature is tested finally by his recital work. Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. A number of student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

### LECTURES

One hour each week during the regular year is reserved for lectures by specialists on subjects related — in certain aspects — to the work, but not otherwise included in the course of study. These courses are known as General Lectures and come chiefly under groups IX, X, XI and XII. Announcement of the program of General Lectures for 1923-24 will be made at the opening of the October term.

**DESCRIPTION OF COURSES****I. Vocal Expression**

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

**1. Logical Thinking in Reading.**—Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

**2. Imaginative Thinking in Reading.**—Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

**3. Imaginative and Dramatic Thinking.**—Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

**4. Interpretations of Poetry; Psychology of Vocal Expression.**—Study of the psychology of vocal expression and methods upon which practice can be founded. Also the study of principles upon which teaching is based. [Fourth Year.]

Dr. Curry's text books *Foundations of Expression*, *Lessons in Vocal Expression*, and *Imagination and Dramatic Instinct*, are used in the courses in Vocal Expression.

**II. Training of Voice. Diction**

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

**5. Physiology of Voice.** — The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. [First Year.]

**6. Principles of Vocal Training.** — Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**7. Resonance and Flexibility of Voice.** — Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**8. Dramatic Modulations of Voice.** — Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

**9. Tone-Color.** — Lyric, dramatic spirit. Study of poetic and dramatic thinking as affecting texture of body and quality of tone. [Fourth Year.]

**10. Technique of Voice; Psychology of Voice.** — Study of recognized theories of vocal technique and psychology of voice modulations. Practice of resonance and flexibility combined, developing range in voice. [Fourth Year.]

**11. Voice and Diction.** — Diction, as used in connection with Vocal Expression, is the study of speech organs and their function in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Bell's "Visible Speech" and adapted to present needs.

**12. Phonetics. Corrective Speech.** — Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech.

### III. Harmonic Training of Body

Two methods are used for the development of the physical organism.

the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common center.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**13. Relaxing and Reorganizing Movements.** — Training of the body for development of natural rhythm. The walk. Establishing of centre and freeing of agents. [First Year.]

**14. Ease and Freedom.** — Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**15. Rhythmical Balance Movements.** — Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Fourth Years.]

#### IV. Emotional Response of Body. Pantomimic Training

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**16. Life Study.** — The student is trained to observe and represent people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic thinking. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year]

**17. Pantomimic Training.** — A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking,

## SCHOOL OF EXPRESSION

working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**18. Pantomimic Expression. — Character Study.** — This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression,— the interpretation of character. [Third Year.]

**19. History of Expression.** — Methods of teaching pantomime. Practical study of pantomimic gamuts. [Fourth Year.]

### V. Literary Interpretation. Public Reading

The story was among the first steps in the development of literature. It was no doubt one of the first representations of life. By it a group of people could enter sympathetically and imaginatively into the apprehension of each other's lives. That is, enter into sympathetic understanding of the deeds and experiences of human beings. The story is the simplest, most expressive means by which one can influence another. To read or tell a story well requires imagination and sympathy. The story is a part of life. The reader must so identify himself with each event that every scene shall live and every event move.

To tell a story well is the foundation of all public reading, public speaking and acting.

**20. Story Telling.** — Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second ]

**21. Narrative Poetry.** — The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**22. Platform Reading.** — Platform presentations by the student of different forms of literature. The student learns to adapt the platform form to literary form. He begins with the story and the one-act play. [First Year.]

**23. Public Reading.** — Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**24. Public Reading: Drama.** — This course which is a progression from the second year, trains the student in the platform interpretation of dramatic

literature, using as a means the play as a whole. It trains the student to interpret from memory or from the reading stand. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**25. Lecture-Readings: Browning and Contemporary Poets.** — A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and other poets of the period, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**26. Public Reading: Method.** — Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

**27. Interpretation of Forms of Literature.** — In this class the student applies all the knowledge he has gained in the other classes in interpretation and presents, from the platform, selections from the different forms of poetry such as the ballad, the narrative, the monologue, the dramatic, the lyric, the epic. [Third Year.]

**28. Modern Poetry: Lecture-Readings.** — A study of the best in twentieth-century poetry by English and American authors. Arrangement of programs of modern poetry. [Fourth Year.]

**29. Reading of European Drama.** — Reading of English plays and plays in translation from the French, German, Scandinavian, Italian and Japanese. Platform interpretations. [Fourth Year.]

**30. Stories from Literature.** — Interpretative studies of stories from classic and modern literature. [Fourth Year.]

**31. The American Spirit in Literature.** — Colonial and Revolutionary writers and orators; the New England group — Whittier, Emerson, Lowell, Hawthorne and others; writers and orators of Civil War period; novelists and short-story writers of the '80's and '90's. The Continental influence in American literature. Interpretative studies, readings and addresses. [Fourth Year.]

*The following four courses are correlated with the lecture courses under the same titles in Group VIII:*

**60a. English and American Drama: Platform Interpretations.**

**61a. Contemporary Literature in Europe and America: Interpretations.** — Studies for platform presentation of the writings of English and Continental

authors since 1890, who have greatly influenced the younger generation in the various fields of drama, poetry and prose fiction. Studies from American authors of the last twenty years. [Second and Third Year.]

**62a. The Modern Novel: Interpretations.** — Studies of the work of leading English and American novelists of the eighteenth and nineteenth centuries A course in the platform interpretation of the Novel form. [Fourth Year.]

Studies of eighteenth and nineteenth century drama of England and France, with collateral reading.

Interpretative Studies of Modern plays with collateral reading in the critical literature of the modern drama. Presentation in public readings, lecture-recitals and plays. [Second and Third Year.]

**63a. Great Books.** — Collateral reading and discussion of selected works as outlined in course on Great Books (Group VIII) preparatory to platform presentation in reading and speaking. [Fourth Year.]

## VI. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**32. Dramatic Thinking.** — Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression — words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of the persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**32a. Dramatic Rehearsal: Shakespeare.** — Midsummer Night's Dream. Application of principles studied in Course 33. [Second Year.]

**33. One-Act Plays: Rehearsal.** — Use of the methods gained in dramatic thinking and Shakespeare's rehearsal adapted to modern plays [First Year.]

**34. Dramatic Thinking: Shakespeare.** — A progression from the first year which centres on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**35. Modern Drama: Rehearsal.** — A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up rehearsal and all things which go to make a successful public presentation. [Second Year.]

**36. Eighteenth Century Comedy: Rehearsal.** — The drama written in this period develops a sense of style and gives a historical background for drama. It helps to unite in the student's mind the drama with the theatre. It develops flexibility in characterization and manner of presentation. [Second Year.]

**37. Play Production.** — Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**38. Modern Drama: Rehearsal.** — A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**39. Stage Art.** — A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

**40. Modern Drama: Dramatic Rehearsal.** — A practical course in the production of modern plays. [Fourth Year.]

**41. Dramatic Thinking: Characterization.** — Principles of dramatic thinking applied to the interpretation of character. Problems. [Fourth Year.]

**42. European Drama: Dramatic Rehearsal.** — Dramatic study and production of selected modern European plays. [Fourth Year.]

**43. Dramatic Term.** — Courses in play production, stage art, dramatic reading, and dramatic rehearsal of modern plays are given with especial reference to the needs of teachers, social workers and directors of experimental theatres. The theory and principles of acting technique are worked out in dramatic rehearsal classes and lectures on play directing and organization are given, illustrated by practical demonstration and laboratory work.

[Six weeks term, May 13 to June 21, 1924.]

## VII. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**44. Oral and Written Composition.** — Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-

hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**45. Extemporaneous Speaking: Group Discussion.** — Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [Second Year.]

**46. Extemporaneous Speaking: Contemporary Affairs.** — A laboratory course. [Second Year.]

**47. Logical Thinking.** — A study of the mental processes in thinking and the method of scientific procedure. Application to the presentation of material in public address. [Third Year.]

**48. Realistic Thinking in Writing and Speaking.** — Studies in the literature of biography, history and science with practice in speaking and writing. [Fourth Year.]

**49. Forms of Public Address.** — Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**50. Oratoric Thinking in Speaking.** — Study of speaking as an expression of developed personality combined with intense realization of ideas. Reading of literature expressive of race ideals. [Fourth Year.]

### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and second, by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**51. Outline History of English Literature.** — A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**52. English Versification.** — The history and principles with illustrations from English poetry. [Second Year.]

**53. Prose.** — Development of English prose from Wyckliffe to the end of the Victorian period. [Third Year.]

**54. Representative Books in English Literature.** — A study of the historical development of English literature through the great writings of the language from Beowulf to Modern times. [Fourth Year.]

**55. Chaucer: The Canterbury Tales.** — Platform interpretations with collateral reading for historical and literary background. [Second or Fourth Year.]

**56. English Ballad Poetry.** - A Study of the Child · Kittredge Collection, with interpretations. [Fourth Year.]

**57. Arthurian Romance.** — A literary and imaginative study of the Arthur tales in English literature. Interpretative readings. [Second Year.]

**58. The Bible as Literature.** — Stories, poetry, oratory, letter-writing, biography, history, philosophy of the Bible. Interpretative reading of the Bible. Texts: the *King James Bible*. *Vocal and Literary Interpretation of the Bible*, S. S. Curry. [Second or Third Year.]

**59. The Modern Celtic Revival.** — Readings and lecture recitals with collateral reading of Celtic literary history and romance. [Fourth Year.]

*The following courses are given in lectures by Professor Rogers. Correlated courses in literary interpretation are given in Group V.*

**60. History and Technique of English and American Drama.** — This course is planned with three ends in view, first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic work done by the past generation in the chief well-marked forms — as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Molière on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renascence of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second and Third Year, Thirty Lectures.]

**61. Contemporary Literature in Europe and America.** — Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in

order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war, such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Rolland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Iberiez in Spain, Dostoevsky, Andreev, Tolstoy, Chekhov in Russia, as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Year.]

**62. The Modern Novel.** — This course is not so much a survey course in the history of the novel as an attempt to give the students some idea of the rich material for their professional work to be found in the novels of the last century by both English and American authors. The foundations and the background will be sufficient for the purpose of a cultural course, but the emphasis will be upon a critical study of the various forms and tempers of the novel, resulting from the author's individual genius, to bring out the characteristics, dramatic, lyrical, narrative, etc., which make the novel quite as suitable material for interpretation as the play or the poem. Students will be expected to do as much outside reading as their time will allow.

Fully half the course will be given to the English novel, including a brief sketch of its origins and allied forms, followed by some consideration of the masters of the eighteenth century: Goldsmith, Fielding, Sterne, etc. Chief emphasis will naturally be placed on the great novelists of the nineteenth century; Scott, Jane Austen, Dickens, Thackeray, George Eliot, Trollope, Reade and Collins and lesser figures, then the modern writers, Meredith and Hardy, George Moore, Wells and Galsworthy, Conrad and Bennett will be discussed. Of the American novelists Hawthorne, Mark Twain, W. D. Howells and Frank Norris, and some of the so-called "sectional" writers will be taken up. [Fourth year, Thirty lectures.]

**63. Great Books.** — A study of some of the great works of imaginative literature which have been preeminently influential in western civilization. In the case of the more important works two lectures will be given, one placing the book historically in its civilization, the other explaining the work itself. In some cases one introductory lecture will serve for two or three books. The aim in every case will be to treat the book not as an isolated example of art in vacuo but as representative of its civilization and period and as a real influence in our English-speaking literature and thought.

Among those which will be taken up are The Odyssey (Homer), Antigone (Sophocles), The Æneid (Virgil); The Book of Job; The Divine Comedy (Dante); The Song of Roland; The Niebelungenlied; The Morte D'Arthur (Malory); Don Quixote (Cervantes); Hamlet (Shakespeare), Paradise Lost (Milton), Tartuffe (Molière); Faust (Goethe); Les Misérables (Victor Hugo), The Ring and the Book (Browning); The Doll's House (Ibsen). Others may be added. [Fourth Year]

**64. American Literature.** — A course of thirty lectures on American life and

thought as expressed in American literature from its beginnings in the seventeenth century to the present day; with special attention to the new influences manifesting themselves in poetry, drama, fiction and criticism. [Fourth Year.]

#### **DRAMATIC TERM LECTURES (May 14 — June 23, 1923)**

**65. The English Theatre in the 19th Century.** — The Renaissance in the English Theatre. 1890, Ibsen and Shaw; the Repertory influence, Granville, Barker and Galsworthy; the Irish Movement. Outstanding names in the Continental theatre of the last generation. The American theatre since the Civil War. The American theatre of today.

**66. Modern Dramatists.** — Six lectures, dealing with six notable dramas which may serve as examples of diverse national and artistic ideals in the theatre: Cyrano de Bergerac (Rostand), Peer Gynt (Ibsen), Man and Superman (Shaw), The Affairs of Anatol (Schnitzler), The Lower Depths (Gorky), The Hairy Ape (O'Neill).

(When given in the fourth year this course will be extended to fifteen lectures.)

#### **IX. Methods of Teaching**

**67. Methods of Teaching Vocal Expression.** — This course discusses the method of teaching Vocal Expression, shows the student how to present his technical programs, furnishes him with bibliography on all forms of Expression and gives him practical experience in presenting the subject to the class. [Third Year.]

**68. Methods of Teaching: Stage and Platform.** — Intensive study of methods of teaching as applied to stage and platform presentation. [Fourth Year.]

**69. Harmonic Training: Psychology and Method.** — Study of the relation of harmonic training to pantomimic expression; as a preparation of the body for language. [Fourth Year.]

**70. Pantomime: Methods of Teaching.** — Application of method of teaching pantomimic expression to the different forms of Vocal Expression in reading, speaking and acting. [Fourth Year.]

#### **X. Art, Science and Philosophy**

**71. Weekly Lectures.** — Art, Science, Philosophy of Expression and other subjects will be given by specialists during the regular year. The subjects of the courses and the names of the lecturers will be announced at the opening of the October term.

#### **XI. Recitals**

**72. Platform Interpretations of Literature:** scenes and plays; addresses

#### **ADJUNCTIVE AND SPECIAL COURSES**

**1. Preparatory English and Rhetoric.** — Students who are found after admission to be deficient in English will be required to take work necessary to make up the deficiency.

2. **Principles of Argumentation.** — Preparation and delivery of the argumentative speech based on the written brief.
3. **Modern Languages: French, Spanish, Italian.** Arrangements for the study of any modern language can be made through the School.
4. **Speech Clinic: Correction of Defective Speech.** Corrective exercises for stuttering, stammering, substitutions, etc. Motor sense training, rhythmic and harmonic exercises for re-establishing normal nerve conditions. Normal adjustments of actions of body and mind in breathing, speaking, walking, etc.
5. **Diction.** — Proper functioning of the speech organs in the production of tone and the enunciation of English speech. Training of the ear for correction of mechanical and imitative effects in voice and speech. Diagnostic and remedial work in reading.
6. **Phonetics for Foreigners.** — Practical work in English pronunciation based on Alexander Melville Bell's *Visible Speech* and adapted to the needs of the student. As applied the course is both scientific and practical.

### PHYSICAL TRAINING

Eliza Josephine Harwood, Instructor

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching, supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Certificate course. For further information send for the Special Organic Training Circular.

### THE SATURDAY COURSES

The School of Expression has for years offered special courses on Saturday morning to meet the needs of teachers and college students in Boston and vicinity. The courses begin the first Saturday in October and continue thirty weeks. Four hours of practical work are offered in vocal expression, voice training, phonetics, corrective speech, harmonic training of body, pantomimic training, story telling, extemporaneous speaking, methods of teaching (Expression) and the interpretative study of literature. The classes begin on the first Saturday in October at 9 A.M. The special announcement of the Saturday courses for 1923-24 will be mailed on request.

### THE EVENING SCHOOL

Classes for business and professional men and women are conducted two evenings a week from 6 P.M. to 9 P.M., from the middle of September to the last of June. The course is flexible and is adjusted to meet the needs of the students who attend. New courses are added each season and many students attend the Evening School year after year.

The following schedule of courses is offered in 1922-23:

Beginners' Classes: Voice Training; Harmonic Training of Body, Reading, Speaking and Story-Telling; Life Study.

Advanced Classes: Voice Training; Pantomimic Training of Body; Literary History; Platform Reading; Extemporaneous Speaking and Group Discussion.

Special Short Courses: Men's Class in Voice Training and Public Speaking; Play - Rehearsal; Phonetics for Foreigners; Rhythmic Movements and Dancing.

Recitals, plays and social affairs are given from time to time during the session.

Short courses and private lessons are arranged as the need arises.

For information concerning courses for 1923-24, send for special evening school circular.

### THE SUMMER SESSION

The School of Expression is conducting six summer terms this year. Four of these terms are held in Boston, making practically a continuous summer session beginning May 14 and ending October 2. The other terms are held in Dallas, Texas (June 11 to July 9), and in Asheville, North Carolina (June 23 to August 4).

The work in the summer terms is given by members of the regular Faculty and all work in these terms counts toward a diploma. Students holding certificates or diplomas inferior to the Teacher's Diploma can secure the Teacher's Diploma by taking the necessary work in summer terms. A special Summer Session Circular is issued each year.

### THE HOME STUDY COURSES

The Home Study Courses have been a feature of the School of Expression since the beginning. Through these courses the School has been able to help many people to a better understanding of the subject. The courses are based on Dr. Curry's books on Vocal Expression which are the standard textbooks of the School. Prospective students or others who desire to procure a preliminary knowledge of the subject of Vocal Expression as applied to reading and speaking will find the Home Study work helpful. Send for Home Study Circular.

### GENERAL REGULATIONS

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A careful record of attendance will be kept and all lost lessons must be made up by private lessons unless excused by the Dean.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

Every student on entering is required to register and pay his tuition. He will then receive an Admission Card which will admit him to the classes to which he is assigned. The names of the students will be sent to instructors as entitled to attend classes *only after the fees have been paid*.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year upwards of one hundred assignments of undergraduate readers and "play groups" have been made.

In the broader field of the country at large the School is now represented by five experienced graduates: Miss Florence Lutz, Dean of the School, Miss Ethel Priscilla Potter, Miss Carolina Duncan, Mr. Edward Abner Thompson and Mr. Binney Gunnison. Information concerning programs and available dates of these readers may be secured by sending for their personal circulars. Letters addressed in care of the School of Expression will be promptly forwarded.

**COMMENCEMENT, 1923****Certificates and Diplomas Awarded****Teacher's Diploma**

Bessie Marie Adams  
 Margaret Ehresman  
 Isabel Fulton  
 Elsie Hamilton Hagar  
 Elizabeth Stahr Halsell  
 Evangeline Lawson, A.B.  
 Almyra McCreary  
 Helen Louise Prunk  
 Father Robert Sesnon, O.S.D., M.A.  
 Sister Hildegarde, O.S.D.  
 Ruth Stevens  
 Mary Bertha Teague  
 Catherine De La Tour Williamson

**Dramatic Diploma**

Rose Celesta Dardani  
 Donna Sara Fisher  
 Mary Constance Hamnoch, A.B.  
 Lottie Wallace

**Public Reader's Diploma**

Mary Love Babington  
 Edyth Harriet Burnham  
 Jessie Imogene Chipley  
 Jennie Sue Daughtry  
 Elise H. Graham  
 Ruth Hatch  
 Estella May Hoffman  
 Mary Cole Hollingsworth  
 Irene Ingram  
 Evelyn Marion  
 N. Oclo Miller, B.S.

**Muriel Shirriff**

Hazel Lee Shoffner  
 Kathryn Shuford  
 Maitland LeGrande Thompson  
 Margaret Williams

**General Culture Certificate**

Elise R. Bales, A.B.  
 Hassie Carpenter  
 Marion Downes Carroll  
 Edna Duncan  
 Ila Marcella King  
 Inez Marie Kirk  
 Elizabeth N. Lambert  
 Oran Logan, A.B.  
 Margaret McMichael  
 Gladys Reigle, A.B.  
 Claudia Ross Smith  
 Virginia Smithers  
 Jeannette Sprague  
 Nellie T. Vieira

**Public Speaker's Certificate**

Alan LeRoy Blacklock

**Physical Training Certificate**

Evelyn Marion  
 Jeannette Sprague  
 Mildred Crawford Scott  
 Mary Bertha Teague  
 Margaret Williams  
 Nellie T. Vieira

## SCHOOL OF EXPRESSION

**A TABULAR VIEW OF COURSES FOR 1923-24****FIRST YEAR**

1	Vocal Expression: Logical Thinking in Reading ..	2
5	Vocal Training: Physiology of Voice .....	2
11	Voice Training and Diction .....	1
12	Phonetics: Corrective Speech (Special) .....	1
13	Harmonic Training: Relaxing and Reorganizing Movements .....	2
15a	Rhythmic Balance Movements .....	2
16	Life Study .....	1
20	Story Telling .....	1
21	Narrative Poetry .....	1
22	Platform Reading .....	1
32	Dramatic Thinking: Shakespeare .....	1
32a	Dramatic Rehearsal: Shakespeare .....	1
33	One-Act Plays, Rehearsal .....	1
44	Oral and Written Composition .....	1
57	Outline: History of English Literature .....	1
71	General Lectures .....	1
72	Recitals .....	1

**SECOND YEAR**

1	Vocal Expression: Imaginative Thinking in Reading .....	1
2	Voice Training: Psychology of Voice .....	1
6	Voice Training: Psychology of Voice .....	1
11	Voice Training and Diction .....	1
14	Harmonic Training of Body, Ease and Freedom .....	1
15	Rhythmic Balance Movements .....	2
17	Pantomimic Training of Body .....	1
23	Public Reading .....	1
61	Contemporary Literature, European and American (Literary History) .....	1
61a	Contemporary Literature (European and American) (Interpretations) .....	1
61b	History and Technique of English and American Drama (Literary History) .....	1
60	History and Technique of English and American Drama (Literary History) .....	1
60a	English and American Drama (Interpretations) .....	1
34	Dramatic Thinking: Shakespeare .....	1
36	Eighteenth Century Comedy: Rehearsal .....	1
35	Modern Drama (Rehearsal) .....	1
37	Play Production .....	1
46	Extemporaneous Speaking: Contemporary Affairs .....	1
49	Forms of Public Address (Alternative) .....	1
71	Lectures .....	1
72	Recitals .....	1

**SECOND YEAR SPECIAL**

1	Vocal Expression: Logical Thinking in Reading .....	1/2
2	Vocal Expression: Imaginative Thinking in Reading .....	1/2
11	Voice and Diction .....	1
15	Vocal Training: Physiology of Voice .....	1
6	Voice Training: Psychology of Voice .....	1
14	Harmonic Training: Physiology of Voice .....	1
15	Rhythmic Balance Movements .....	2
15	Life Study .....	1
17	Pantomimic Training .....	1
20	Story Telling .....	1
23	Public Reading .....	2
60	History and Technique of English and American Drama (Literary History) .....	1
60a	English and American Drama (Interpretations) .....	1

## A TABULAR VIEW OF COURSES

A TABULAR VIEW OF COURSES FOR 1923-24

<b>THIRD YEAR</b>	
Vocal Expression: Dramatic Thunking	3
Resonance and Flexibility of Voice	7
Dramatic Modulations of Voice	8
Voice Training and Diction	11
Rhythymical Balance, Movements	15
Pantomimic Expression: Character Study	18
Public Reading: Drama	24
Lecture Reading: Browning and Contemporary Poets.	25
Public Reading: Method	26
Interpretation of Forms of Literature	27
Contemporary Literature: European and American (Literary History)	51
Contemporary Literature: European and American (Interpretations)	51a
Modern Drama: Rehearsal	58
Stage Art	59
Logical Thinking and Speaking	67
Forms of Public Address (Alternative)	69
Methods of Teaching (Expression)	71
English Prose (Literary History) (Alternative)	73
The Bible as Literature (Alternative)	75
Lectures	77
Recitals	78
Voice Training: Tone Color	9
Technique of Voice: Psychology of Voice	10
Lyric Diction	11
Rhythymical Movements of Body	12
History of Expression: Pantomimic Gamuts	13
Modern Poetry: (Lecture Readings)	19
European Drama (Public Reading)	28
Stories from Literature (Interpretations)	29
The American Spirit in Literature (Interpretations)	30
Dramatic Thinking: Characterization	41
Modern Drama: Dramatic Rehearsal	40
Realistic Thinking in Writing and Speaking	48
Oratoric Thinking in Speaking	50
Representative Books in English Literature (Literary History)	54
Chaucer: Canterbury Tales	55
English Ballad Poetry	56
Modern Celtic Revival	59
The Modern Novel (Literary History)	62
The Modern Novel (Interpretations)	62a
Great Books in World Literature (Literary History)	63
American Literature (Literary History)	64
Methods of Teaching (for Stage and Platform).	68
Harmonic Training: Psychology, and Method	69
Pantomime. (Methods of Teaching)	70
Lectures	71
Recitals	72

Twenty hours of work may be chosen from the above list of courses. No course will be given for less than ten students.

FOURTH YEAR

4 Interpretations of Poetry: Psychology of Vocal Expression

## SCHOOL OF EXPRESSION

**BOSTON ALUMNI ASSOCIATION**

At the annual meeting of the Alumni Association of the School of Expression, held May 10th, at the Studios of the School of Expression, the following officers were elected:

*President*, Mrs. HARRIET M. KEMPTON

*Vice-President*, Mr. EDWARD ABNER THOMPSON

*Secretary*, Miss ENMA J. HUSE, 25 Wellington Street, Arlington, Mass.

*Treasurer*, Miss BELLE JOY BUTTERFIELD, Andover, Mass.

**Executive Committee**

Mrs. H. ADDINGTON BRUCE

Miss CAROLINE DUNCAN

Miss CLAUDIA POTTER

Miss LAURA PLONK

Miss ETHEL PRISCILLA POTTER

**Approximate Expense and Fees**

Registration Fee . . . . .	\$5.00
Tuition . . . . .	\$250 to \$300
Room and Board . . . . .	\$350 to \$600
Books and Stationery . . . . .	\$15 to \$40
Diploma Fee . . . . .	\$5.00

**Address Communications to the Registrar, School of Expression, 301 Pierce Building, 12 Huntington Avenue, Copley Square, Boston, Massachusetts.**

## POST GRADUATE AND FOURTH YEAR STUDENTS\*

1921-1922

Behnamann, Grace Reicherter, Rock Island, Ill.  
Casper, Mary Margaret, Charleroi, Pa.  
Crusm. Ruth, Weatherford, Okla.  
Eddins, Calie, Cooper, Tex.  
Fetzer Henrietta, Chicago, Ill.  
Gooch Frances K. (M.A., Univ. of Chicago), Decatur, Ga.  
Guthrie, Ruth Titus (Mrs. R. C. Masterman)  
Kent's H. I., Me.  
Harris, Margaret Burford, Versailles, Ky.  
Huntington, Judith Plummer, Newburyport  
Longbotham, Franke, Tehuacana, Tex.  
Mahoney Margaret L., Jamestown, N. Y.  
Millsaps, Jessie (A.B.), Houston, Tex.  
Monroe, Anita, Wichita Falls, Tex.  
Moses, Edith W. (A.B.), Boston  
Peterson, Olive G., Devon, Conn.  
Small, Edith Margaret, Wellesley  
Stewart, Ann Rothwell, Baltimore, Md.  
Trimble, Grace Metcalf, Pittsburgh, Pa.

### Third Year Class

Blanchard, Helen E., Brookline  
Grindrod, Ione (A.B., Univ. of Wash.), Seattle,  
Wash.  
Hammond, Clara Thornhill, Paris, Tex.  
Magee, Eunice Brayton, Plymouth  
Meek, Beryl, Marilee, Ill.  
Moffitt, Laura Adelaide, Bridgewater  
Perry, Gertrude V., Newton  
Petty, Gertrude Isabelle Port Hope, Ont.  
Plugge, Donna Edward, Grand Rapids, Mich.  
Preble, Florence L., Winter Hill  
Shafer, Mary Eleanor (A.M., Holbrook Coll.),  
Washington, D. C.

### Third Year Special Class

Andrew, Florence, Cambridge  
Cornellius, Ara, Mineral Wells, Tex.  
Herriman, Katherine, South Haven, Mich.  
Keeler, Katherine, Marshall, Ill.  
Luther, Martin (B.S., Boston Univ.), Wake  
Forest, N. C.  
McCaughay, Beulah, Denison, Tex.  
McQuigg, Pauline E., Cleveland, Ohio  
McLinn, Eunice Bond, Birmingham, Ala.  
Middleton, Willa Faison (Mrs. L. J. Howe),  
Cordova, Ala.  
Potter, Claudia (A.B., Mt. Holyoke), Holyoke  
Robinson, Lena Palmer, Gustine, Tex.  
Stahr, Elizabeth Jane, (Mrs. Fulwar Halsey), Elkhart, Ind.  
Teague, Mary Bertha, Deport, Tex.  
Warner, Grace (A.B.), E. Orange, N. J.  
Welty, Florence, Pittsburgh, Pa.  
Woods, Dorothy M., Indianapolis, Ind.

### Second Year Elective

Baumgartner, Ira Payne (A.B., Ind. Univ.), Clinton, Ind.  
Colvin, Louise Elizabeth, Providence, R. I.

Conradi, Elizabeth (A.B., Fla. State Coll.), Tallahassee, Fla.  
Hagar, Elsie M., Cohasset  
Lippold, Gladys, Roxbury  
Mahon, Dorothy (A.B., Greenville Woman's Coll.),  
Greenville, S. C.  
McDonough, Mary Catherine, Dorchester,  
Moore, Kemper Martin, Boerne, Tex.  
Padwick, Catherine, Toronto, Can.  
Pallett, Alberta, Ishington, Ont.  
Teabaut, Olah, Fayetteville, N. C.

### Second Year Special Class

Absher, Kate Fletcher, No. Wilkesboro, N. C.  
Anderson, Mary Conuelo, Athens, Ga.  
Bowe, Jamie, Hugo, Okla.  
Craver, Elaine, Roanoke, Ala.  
Dillard, Antoinette, Washington, Ga.  
Dow, Blanche Hinman (A.B., Smith), Maryville,  
Mo.  
Duncan, Frances Shannon, Franklin, Tenn.  
Ehresman, Margaret, Spencer, Tenn.  
Fisher, June, Decatur, Ill.  
Flynt, Dewene, Mineola, Tex.  
Geiger, Inez, Gibson, Ga.  
Graat, Eugenia H., Atoka, Okla.  
Haley, Floy, Denison, Tex.  
Harrison, Sarah Virginia, Lynchburg, Va.  
Hatchett, Rena Belle, Abilene, Tex.  
Hoflinger, Agnes Ruth, St. Louis, Mo.  
Howe, Cora Beile, Dixfield, Me.  
Kelly, Esther M., No. Platte, Neb.  
Lakenan, Ines, Perryville, Mo.  
Leasure, Fern, Boyde, Wash.  
Lee, Katye, Dunn, N. C.  
Lewis, Ethel, New York, N. Y.  
McCreary, Almyra, Evergreen, Ala.  
Melson, Minerva Johnson, Mexico, Mo.  
Pecaut, Mildred Lucile (A.B., Morningside Coll.),  
Sioux City, Ia.  
Prunk, Helen Louise, Indianapolis, Ind.  
Rantoul, Lenup Maria, Troy, N. H.  
Red, Clare Euclid, Forest City, N. C.  
Smith, Beane Jenkins (Ph.B., Univ. of Wis.),  
Milwaukee, Wis.  
Stentwalt, Chrysabelle, Worthington, Ind.  
Stephenson, Elizabeth, Indianapolis, Ind.  
Swank, Mandie, Temple, Tex.  
Towee, Edna B., Upper Troy, N. Y.  
Wallace, Edna, (Mrs. R. S. McDowell), Paris, Tex.  
Werner, Ellie K., Oshkosh, Wis.  
Williamson, Catherine, Baltimore, Md.

### Second Year Class

Brown, Emma Frances, Milford, N. H.  
Campbell, Ann, Little Rock, Ark.  
Credford, Mary, Ward Hill  
Fulton, Isabel Carolyn, Waverley  
Freeman, Kathryn E., New York, N. Y.  
Griffith, Pearl A., Allston  
Karabellnick, Jennie, Dorchester  
Master, Stewart Martel, San Francisco, Calif.  
White, Mary Cornelius, Washington, D. C.

\*Advanced work taken in residence and in summer terms.

## SCHOOL OF EXPRESSION

**First Year Elective**

Bryant, Anne Carolyn (B.A., Univ. of Ark.), (Mrs. A. A. Broadhead), Amarillo, Tex.  
 Dardani, Rose Celeste, Fairfield, Conn.  
 Hatch, Ruth E., Salem  
 Hurd, Volney Dalton, Boston  
 Lambert, Joseph Hamilton (A.B., Baylor Univ.), Dallas, Tex.  
 Lawson, Evangeline (A.B., Bates Coll.), Southbridge.  
 Rabbitt, John Joseph, Salem

**First Year Class**

Armstrong, Blanche, Boston  
 Barter, Gordon Eliot, Beverly  
 Campbell, Elizabeth, Roxbury  
 Dickinson, Alice May, Utica, N. Y.  
 Dorr, Miriam, Plymouth  
 Fisher, Donna Sara, Bartlett, Tenn.  
 Flickenstein, Marian, Springfield  
 Johnson, Frederick Francis, Quincy  
 Kirk, Inez Marie, Wakefield  
 Lambert, Elizabeth Nancy, Dallas, Tex.  
 MacLeod, Mary Augusta (A.B., Queen's Univ.), Goderich, Ont.  
 Markee, Alice Cecilia, Nahant  
 Norton, Allie (Mrs. Fort), Birmingham, Ala.  
 Raatikainen, Vieno Madlyn, Thomaston, Me.  
 Ryan, Nell Mary, Pittsburgh, Pa.  
 Seeley, Estelle Florence, E. Providence, R. I.  
 Smith, Irene Olmstead, Newtonville  
 Sprague, Alice Jeannette, Duxbury  
 Temple, Annie, West Upton  
 Whaley, Jease, E. Greenwich, R. I.

**First Year Special Class**

Adams, Bessie M., Grand Junction, Mich.  
 Burnham, Edythe Harriet, Digby, N. S.  
 Ulen, Lena, Portland, Ore.

**Summer Term Students**

1921

Abbott, Martha Harriet (A.B., Smith), Malden  
 Acree, Oliver Chauncey, Waxahachie, Tex.  
 Adair, Lorraine, Waxahachie, Tex.  
 Adams, Eva, Jacksboro, Tex.  
 Adkins, Mary Frances, Waxahachie, Tex.  
 Alexander, Margaret, Childress, Tex.  
 Alexander, Rachel, Hillsboro, Tex.  
 Anderson, Ethna, Rockwall, Tex.  
 Arlitt, Beatrice, Austin, Tex.  
 Armstrong, Blanche, Vernon, Tex.  
 Arrowood, Mrs. Charles Flinn, Clarksville, Tenn.  
 Baer, Fern Willard, Johnstown, Pa.  
 Baker, Edna Haas, Madisonville, Cincinnati, Ohio  
 Baker, Gertrude, Bangs, Tex.  
 Barber, Orval William (B.S., Shurtleff Coll.), Mahomet, Ill.  
 Beardsley, Helen Louise, Boston  
 Beck, Crescentia, Plymouth  
 Bennett, Lucille, Waxahachie, Tex.  
 Blacklock, Alan Leroy, Glen Burnie, Ontario, Can.  
 Blalock, Bryan B. (A.B., Texas Christian Univ.), Ft. Worth, Tex.  
 Blume, Lucille, Polytechnic, Tex.  
 Bonner, Mabel J., Corsicana, Tex.  
 Bover, Grace Eve, Indianapolis, Ind.

Braswell, Inez, Lillian, Tex.  
 Briscoe, Lillian, Rockwall, Tex.  
 Brooks, Middred, Ennis, Tex.  
 Brown, Howard Lidell, Hamlet, N. C.  
 Burns, Olive, San Marcos, Tex.  
 Callan, Lucille, Cumby, Tex.  
 Callens, Mrs. Roy, Waxahachie, Tex.  
 Carpenter, Hassie, Detroit, Mich.  
 Carmody, Gertrude Orell, Davenport, Ia.  
 Casper, Fannie, Raymond, Miss.  
 Caswell, Margaret, Bellard, Tex.  
 Chambers, Gviolet, Clarksville, Tex.  
 Chapman, Fumie, Waxahachie, Tex.  
 Chapman, Mary Inez, Waxahachie, Tex.  
 Chapman, Una, Waxahachie, Tex.  
 Coffey, Marie Elizabeth (B.A., Univ. of Texas), Lorraine, Tex.

Crabtree, Ora, Nashville, Tenn.  
 Cravens, Lula Mae, Lubbock, Tex.  
 Crews, Frances Helen, Waxahachie, Tex.  
 Crews, Nan, Childress, Tex.  
 Cronk, Carolyn Calvin, Waxahachie, Tex.  
 Cronk, Pearl, Waxahachie, Tex.  
 Culbertson, Vera (A.B., Trinity Univ.), Hamlin, Tex.

Dance, Jonnie, Athens, La.  
 Daniel, Mildred Louise, Waxahachie, Tex.  
 Daughtry, Jennie Sue, Allentown, Ga.  
 Davis, Alena (A.B.), Pittsburgh, Pa.  
 Davis, Floyd Ebey (A.B., Illinois Coll.), White

Hill, III.  
 Davis, Ruby Belle, Houston, Tex.  
 Dellis, Orcanor Woodward, Burk Burnett, Tex.  
 Denison, Louise, Cameron, Tex.  
 DeVaughn, Willie Belle, Waxahachie, Tex.  
 Dever, Lula Clay, Waxahachie, Tex.  
 Dietz, Nona, Valley Mills, Tex.  
 Dodds, Elsie H., Pittsburgh, Pa.  
 Eakin, Isabel, Chilton, Tex.  
 Early, Leha, Brownwood, Tex.  
 Edmunds, Ruby Verna, Fort Worth, Tex.  
 Edwards, Mrs. H. F., Waxahachie, Tex.  
 Erwin, Edna, Waxahachie, Tex.  
 Evans, Jojo, Cisco, Tex.  
 Fallis, Thelma, Waxahachie, Tex.

Ferguson, Genevieve, Des Moines, Ia.  
 Ferguson, Margaret Beaton, Asheville, N. C.  
 Fetzer, Alice A., Hindale, Ill.  
 Fields, Abilene, Frankston, Tex.  
 Fort, Maurine, Hillsboro, Tex.  
 Fox, J. Gilbert, Dripping Springs, Tex.  
 Freeman, George Kirby, Goldsboro, N. C.  
 Furr, Jewel (B.A., Tex. Woman's Coll.), Breckenridge, Tex.

Gaar, J. Russell (A.B., Westminster Coll., B.D., Westminster Theol. Sem.), Hagerstown, Md.  
 Gallagher, Louise, Birmingham, Ala.  
 Gilbert, Harold Huthrance (A.B., Wesley Coll.), Winnipeg, Manitoba, Can.  
 Gillespie, Lillie Clyde, Jermyn, Tex.  
 Glenn, Elizabeth Elliott Lumpkin, Asheville, N. C.  
 Goettler, Bertha A., Pittsburgh, Pa.  
 Gounah, Flora B., Waxahachie, Tex.  
 Grove, Eppie Jean (B.S., Texas Woman's Coll.), Gorman, Tex.  
 Grammer, Norma Rutledge (B.A., Texas Woman's Coll.), Ft. Worth, Tex.  
 Hager, Robert Edward (B.S., Pittsburgh Univ.), Glenfield, Pa.

## POST-GRADUATE STUDENTS

41

- Hammond, Berta, Birmingham, Ala.  
 Handy Mabe, Edna, Roscoe, Tex.  
 Harbin, Mrs T. H., Waxahachie, Tex.  
 Harmon, Maudie Cornell, Rogersville, Tenn.  
 Harris, Marie, Elgin Ill.  
 Hatchett, Ethel Louise (B.A., Simmons Coll.), Abilene, Tex.  
 Hawkins, Ethel T., Polytechnic, Tex.  
 Hayes, Flora Mabel (B.A., Franklin Coll.), Greenwood, Ind.  
 Hays, Ann Frances, Pittsburgh, Pa.  
 Hewatt, Clarice, Fort Worth, Tex.  
 Hinsel, Oliver Edwin, Chicago, Ill.  
 Huston, Mrs. Gerard Paint Rock, Tex.  
 Hoffman, Estella May, St. Louis, Mo.  
 Hoffman, Mary Olive, Dayton, Ohio  
 Hogan, Mrs. G. H., Waxahachie, Tex.  
 Holland, Loretta, Midlothian, Tex.  
 Hucks, Dixie, Kountze, Tex.  
 Huworth, Margaret Jane, Waxahachie, Tex.  
 Huddleston, Ivey, Comanche, Tex.  
 Ingram, Irene, Wetumpka, Ala.  
 Jessop, Grace Farrand, Pittsburgh, Pa.  
 Johnson, Anna Virginis, Eveleth, Minn.  
 Johnston, Audrey Selena (A.B., Central Holiness Univ.), Webster City, Ia.  
 Jones, Mertice, Jacobs, Fla.  
 Jordan, Minnie Clair, Smyrna, Tenn.  
 Jordan, Pauline, Cooper, Tex.  
 Johnson, Margaret, New York, N. Y.  
 Kelley, Beulah Margretta, Denison, Tex.  
 Kemble, Dorothy Ruth, Waxahachie, Tex.  
 Kemble, Faye, Waxahachie, Tex.  
 Kennedy, Annie, Franklin, Tenn.  
 Kilburn, Elizabeth, Waxahachie, Tex.  
 Kinard, Sammie, Itasca, Tex.  
 King, Louise, Waxahachie, Tex.  
 Kirby, Ferrell Eugenia Bay Minette, Ala.  
 Kirkam, Sadie, Fairfield, Tex.  
 Kirk, Ida Zula, Norman, Okla.  
 Kirkey, Grover Cleveland (A.B., Wake Forest Coll.), Morganton, N. C.  
 Knight, Lucile, Beeville, Tex.  
 Koch, Helen, Milwaukee, Wis.  
 Kuykendall, Ellen, Waxahachie, Tex.  
 Lambeth, Tom A., Cooper, Tex.  
 Lattimore, Nellie Mae, Frost, Tex.  
 Layton, Charles R. (A.B.), New Concord, Ohio  
 Layton, Fern Parsons (A.B.), New Concord, Ohio  
 Leavitt, Florence Judith (A.B., Lawrence Coll., Appleton, Wis.), West Salem, Wis.  
 Le Compte, Pearle (Ph. B., Univ. of Chicago), Pierce City, Mo.  
 Lindsey, Ruth May, Greenville, Tex.  
 Logan, Oran, Fort Worth, Tex.  
 Lovelady Clara Barton, Evans, Tex.  
 Lowe, Florence Cothran, Sayre, Okla.  
 Lowe, Miriam, Gunter, Tex.  
 Lull, Ida Belle, Wetumpka, Ala.  
 MacKenzie, Margaret Emily, Asheville, N. C.  
 Main, Merle, Des Moines, Ia.  
 Malley, Eugene, Chicago, Ill.  
 Manchester, Lucy Estelle, Union Grove, Wis.  
 Marion, Evelyn Ward, Elizabethtown, Ky.  
 Martin, Mrs. Billie, Forrester, Tex.  
 Martin, Florence C., Asheville, N. C.  
 Mathews, Clara Louise, Cincinnati, Ohio  
 Mathews, Mamie Tom, Eastland, Tex.  
 Maxwell, Valma, Waxahachie, Tex.  
 McCann, Viola, Pittsburgh, Pa.
- McCarter, Claudia Ruth, Waxahachie, Tex.  
 McChristy, Clarice, Brownwood, Tex.  
 McClanahan, Le Veta, Des Moines, Iowa  
 McClurkin, Mattea, Hereford, Tex.  
 McCormick, Lydia Leona, Midland, Tex.  
 McDermott, Gladys Christene, Coleman, Tex.  
 McGaughy, J. Fred, Brownwood, Tex.  
 McKeever, Willette (Ph. G., Mass. Coll. Pharmacy), Lynn.  
 McKenna, Ella, Pittsburgh, Pa.  
 McKinley, Thelma, Campbellton, Fla.  
 McKinney, Orlena, Waxahachie, Tex.  
 McLea, Doris Margaret, Waverly  
 McNeely, Helen, Memphis, Tex.  
 McWhirter, George Edwin, Waxahachie, Tex.  
 Mears, Virginia Elizabeth, Asheville, N. C.  
 Mellen, Raymond Arthur, Lowell  
 Miller, Adelaude, Chicago, Ill.  
 Miller, Lorene, Cooper, Tex.  
 Miller, M. Olco (B.S., Univ. of Mo.), Hale, Mo.  
 Milligan, Margaret M., Pittsburgh, Pa.  
 Mitchell, Standee, Waxahachie, Tex.  
 Mitchell, Yvette G., Waxahachie, Tex.  
 Mix, Hannah Arlotta Bass, Ph. B., Alfred Univ., M. A., Univ. of Wis.), Alfred, N. Y.  
 Moore, Anna Florence, Palmyra, Mo.  
 Morin, Mell G. (A.B., St. Ambrose), Davenport, Iowa.  
 Moschell, John, Chicago, Ill.  
 Mulvey, Charles Matthew (A.B., Dominican Coll.), Columbus, Ohio  
 Mustard, Lucy K., Pittsburgh, Pa.  
 Naughton, Hellea Audrey, Waxahachie, Tex.  
 Naughton, Lillian Dorothy, Waxahachie, Tex.  
 Naughton, Mary Margaret, Waxahachie, Tex.  
 Nebhut, Lorene, Terrell, Tex.  
 Neas, Nora, Chicago, Ill.  
 Nichols, Nina Lois, Italy, Tex.  
 Nall, Elizabeth, Waxahachie, Tex.  
 Norwood, Alberta, Birmingham, Ala.  
 Owen, Margaret, Waxahachie, Tex.  
 Page, Sara Frances, Waxahachie, Tex.  
 Parks, Beatrice, Waxahachie, Tex.  
 Parmer, Nell, Hereford, Tex.  
 Partlow, Mrs. Elnett, Liberty, Tex.  
 Pearson, Harry Lewis (A.B., Walla Walla Coll.), Ottawa, Kan.  
 Pereira, Mrs. Rae M., Highland Park, Ill.  
 Pierce, Eva Elvira, Akron, Ohio  
 Plummer, Chrutine, Wapanucka, Okla.  
 Poundsdexter, Mrs. H. B., Waxahachie, Tex.  
 Porter, Lloyd P., Seymour, Tex.  
 Poston, Mary, Fort Worth, Tex.  
 Rae, Marion, Cooper, Tex.  
 Rappoli, Inez Josephine, Medford  
 Ray, Gladys, Waxahachie, Tex.  
 Read, George H., Chicago, Ill.  
 Read, Hazel A., Chicago, Ill.  
 Reagan, Ova Elvior, Bridgeport, Ala.  
 Reigle, Alma Josephine, Polytechnic, Tex.  
 Reigle, Gladys, Polytechnic, Tex.  
 Rhine, Abraham Benedict (B.A., D.D.), Hot Springs, Ark.  
 Riedelbaugh, Charlotte, Chicago, Ill.  
 Reiger, Ida Mae (Bach. Pedagogy, Valparaiso Univ.), Pittsburgh, Pa.  
 Robins, Leah Miriam, Catawissa, Pa.  
 Robinson, Catherine Lucretia, South Hero, Vt.  
 Robinson, Elsie, Commerce, Tex.  
 Romine, Adah Lee, Valley Mills, Tex.

## SCHOOL OF EXPRESSION

Routt, Mrs. Robert Louis, Austin, Tex.  
 Rowse, Ralph Hartley (B.A., Harvard Univ.), Arlington  
 Rutherford, Mrs. M. D., Waxahachie, Tex.  
 Saunders, Mary Evans (M.A., Union Univ.), Jackson, Tex.  
 Schaeff, Edna Gay, Cardington, Ohio.  
 Shanda, Berta Estocene, Waxahachie, Tex.  
 Shearer, Elizabeth Butler, Pa.  
 Shearer, Sue, Butler, Pa.  
 Shell, Ruth E., Waxahachie, Tex.  
 Sherman, Laura, Sulphur Springs, Tex.  
 Shober, Lucy Clyde, Garrett, Pa.  
 Shropshire, Margie Ward, Birmingham, Ala.  
 Simpson, Maxelle, Waxahachie, Tex.  
 Sister Agatha, Charlestown  
 Sister Alphonsa, Springfield Ill.  
 Sister Hildegarde, O. S. D., St. Catherine's, Ky.  
 Sister Monica, Springfield  
 Sister Perpetua, Cambridge  
 Smelkai, Edward J. (LL.B., Chicago, Coll. of Law), Chicago, Ill.  
 Smith, Alice Margaret, Zanesville, Ohio.  
 Smith, Harland L., Atlantic  
 Smith, Jessie Ethel, Frost, Tex.  
 Smith, Leila May (A.B., Whitworth Coll), Hattiesburg, Miss.  
 Smith, Paxton, Waxahachie, Tex.  
 Smith, Tabley (B.A., Texas Woman's Coll.), Hillsboro, Tex.  
 Smithers, Virginia, Chicago, Ill.  
 Snodgrass, Mrs. F. L., Coleman, Tex.  
 Snow, Evelyn Frances, Hartford, Conn.  
 Spencer, Mrs. Blake Griffin, Waxahachie, Tex.  
 Stenzel, Margaret, Milwaukee, Wis.  
 Sterrett, Mary E., Bradford, Pa.  
 Stevens, Ruth, Exeter, N. H.  
 Stiles, Flora Belle, Waxahachie, Tex.  
 Stone, Helen Mary, Newton Highlands  
 Strain, Fannie King, Frost, Tex.  
 Suggs, Mary Eretty, Fort Worth, Tex.  
 Sullivan, William Larkin, Chicago, Ill.  
 Sutton, Laura (Ph. B.), Waco, Tex.  
 Swanson, Mrs. Charles (A.B., Southwestern Univ.), Georgetown, Tex.  
 Swindler, Mrs. Robert Earl, Ruston, La.  
 Talbot Clementine Ruth, Springfield, Ill.  
 Taylor, Berneise, Cumby, Tex.  
 Thompson, Irene May, Waxahachie, Tex.  
 Thompson, Thelma, Waxahachie, Tex.  
 Thompson, Rita Marie, Waxahachie, Tex.  
 Thompson, Willie Wren, Italy, Tex.  
 Tolhurst, Fanny Elizabeth, Toronto, Can.  
 Trumble, Charles P., Pittsburgh, Pa.  
 Trippet, Virginia, Waxahachie, Tex.  
 Upshaw, Gwendolyn, Waxahachie, Tex.  
 Upshaw, Mrs. Roy, Waxahachie, Tex.  
 Upshaw, Ola, Waxahachie, Tex.  
 Van Dyke, Mary Elizabeth, Pittsburgh, Pa.  
 Van Yuet, Frank (A.B., M.A., Univ. of Mich.), Hastings, Mich.  
 Vesey Mrs. J. W., Lenow City, Tenn.  
 Wagner, Lois, Itasca, Tex.  
 Walker, Brooks, New Bedford  
 Walker, John Carter (M.A., Univ. of Va.), Woodberry Forest, Va.  
 Walters, Cleo, Pittsburgh, Pa.  
 Walton, Bertha Gertrude, Needham Heights  
 Watkins, Ruth, College Station, Tex.  
 Watson, Margaret, Waxahachie, Tex.

Wear, Lois Ellen, Electra, Tex.  
 Weaver, Josephine, Waxahachie, Tex.  
 Weaver, Mary Elizabeth, Clinton, Tenn.  
 Weiffenbach, Rose Elizabeth, Roxbury  
 Wells, Evelyn Claire, Obion, Tenn.  
 Wells, Lydia Ruth, Norwood, Ohio.  
 Whitaker, Leafy, Waxahachie, Tex.  
 Whitefield, Addie Lee, Waxahachie, Tex.  
 Whittemore, Arthur Benjamin (A.B., New Hampshire Coll.), Colebrook, N. H.  
 Wiles, Alma, Hereford, Tex.  
 Wilson, Ann, Wichita Falls, Tex.  
 Wilson, Mary, Wichita Falls, Tex.  
 Wilson, Wilene Merle, Italy, Tex.  
 Winkler, Anna Pauline, Sherman, Tex.  
 Winn, Mrs. G. B., Waxahachie, Tex.  
 Winter, Nadine, Reagan, Tex.  
 Wise, Catherine Grace, Birmingham, Ala.  
 Wise, Halley, Brownwood, Tex.  
 Witten, Rebecca, Waxahachie, Tex.  
 Woodward, Mary Inez, Ronco, Tex.  
 Woodwell, Ruth Adams, Newburyport  
 Wright, Margaret Louise, McGregor, Tex.  
 Youmans, Raymond, Kansas City, Kan.  
 Zeller, Dorothy Spaulding (A.B., Ill. Wesleyan Univ.), Yazoo City, Miss.

## SATURDAY AND SPECIAL STUDENTS

1921-1922

Allen, Blanch Morgan, Peoria, Ill.  
 Antis, Greta, Boston  
 Antis, Sona, Boston  
 Bansmere, Harry, Boston  
 Barr, Barbara Virginia, Norwood  
 Beardsey, Helen Louise, Boston  
 Blair, Jessie (B.R.E., Boston Univ.), Boston  
 Blume, Florence S., Bryantville  
 Brown, Alice M., Chelsea  
 Bulger, Helen M. (A.B., Boston Univ.), Roslindale  
 Burt, Frank Allen (A.B., Amherst) Boston  
 Campana, Francis P., Dorchester  
 James, Ella Cartwright, Boston  
 Cates, Elizabeth Royde, Cambridge  
 Cherry, Louise, Columbus, Ohio  
 Chisholm, Marion, Melrose  
 Cooley, Geraldine Irma, Boston  
 Conover, Mrs. H. B., Arlington  
 Crehore, Harriet Louise, St. Louis, Mo.  
 Currie, Malcolm Edward, Schaller, Iowa  
 Dorer, Amelia R., Washington, D. C.  
 Driscoll, William Edward, Cambridge  
 Elsea, Blanche E., Everett  
 Fesler, Flora B., Indianapolis, Ind.  
 Fitzgerald, Gertrude Lydia Agnes, Dorchester  
 Foster, Maud Electa, Boston  
 Gale, Annie McKee, Barre, Vt.  
 Given, Lora, Woburn  
 Golden, Daniel Joseph (A. B., St. John's), Charlottetown  
 Gould, Mrs. M. C., Boston  
 Grey, Elizabeth Fredrika, Framingham Centre  
 Green, Nina, Boston  
 Griffith, Ada Lee, Terrell, Tex.  
 Hammond, Dorothy, Somerville  
 Hammond, Ruth, Somerville  
 Hancock, Martha Frances, West Lebanon, Pa.  
 Haynes, Virginia, Dorchester

## POST GRADUATE STUDENTS

43

Howay, Edith Rich So. Duxbury  
 Hurley, Katherine, Quincy  
 Hutchinson, Ena, Hyde Park  
 John, Martha Cecilia, Everett  
 Loyd, Olivia Schad (A.B., Univ. of Ill.), Indianapolis, Ind.  
 MacDonald, Arline Allegra, Malden  
 McCaffrey, Margaret Anna, No. Cambridge  
 McKenna, Rebecca, Weston  
 Millard, John Joseph, Fall River  
 Miller, John, Winthrop  
 Mix, Hannah Arlotta Bass (Ph.B., Alfred Univ., M.A., Univ. of Ws.) Alfred, N.Y.  
 Murtaugh, Helen, Cambridge  
 Overstreet, Mrs. Forrest W., Indianapolis, Ind.  
 Page, Florence Carol, Lexington  
 Palmer, Hannie Mae Kent's Hill, Me.  
 Peterson, Ruth, Newton  
 Pierce, Walter C. (LL.B., Tulane Univ.), Waverley Pitts, Mary Parker, Newton Centre  
 Pride, Louise O., Winter Hill  
 Proffitt, Laurne, East Chattanooga, Tenn.  
 Quick, Edith May (A.B., Syracuse Univ., M.A., Boston Univ.), Syracuse, N.Y.  
 Rehder, Harold Alfred, Jamaica Plain  
 Richard, Marie Louise, Plymouth  
 Russell, Stoyan Russell, Fall River  
 Still, Myra S., Boston  
 Storer, Emily Lyman, Waltham  
 Storer, Margaret, Allston  
 Thurston, Harold Hamilton, Mattapan  
 Vannah, Guy Linwood (B.D.), Roxbury  
 Wentworth, Mary Elsie, Canton  
 West, Verna Alice, Everett  
 Whittaker, Kathleen Agatha, Cambridge  
 Williams, Doris, Chelsea

### EVENING SESSION

1921-1922

Allen, Carolyn Estelle, Cambridge  
 Barney, Marian, Brookline  
 Baumstein, Geina, Brookline  
 Bell, Hannah L., Boston  
 Bjerknes, Alf, Christians, Norway  
 Brueckner, Emma Ida, Jamaica Plain  
 Burke, Francis Eugene, Lexington  
 Carlman, Alice Mah, Salem  
 Carroll, Joseph V., Medford  
 Carroll, Mary E., Cambridge  
 Cassidy, Mary Julia, West Roxbury  
 Cheshookian, Pauline, Cambridge  
 Clarke, Dorothy Warren, Plymouth  
 Coe, Dorothea Pickering, Belmont  
 Cook, Zelda Ruth, Medford Hillside  
 Cutler, Ruth Barton Reading  
 Dmtrachter, Miss, Boston  
 Dignan, James H., So. Braintree  
 Dorothy, Frances Genevieve, Mattapan  
 Edwards, Laura, Winthrop  
 Edwards, Rachel Rowena, Malden  
 Fagan, Frances Isabel, Boston  
 Fassett, Mrs. Fred J. (B.S., State Univ. Kansas), Seattle, Wash.  
 Floyd, Verna, Boston  
 Gatley, Mary Josephine, Roxbury  
 Garrity, Helen Beatrice (A.B., Radcliffe), Belmont  
 Gilbride, Leshe, Boston  
 Gillies, Elizabeth Kerr, Cambridge

Griffith, Martha (A.B., Univ. of Pittsburgh), Monessen, Pa.  
 Hanrahan, Lillian Marie, Roslindale  
 Harris, Clarence P., Houston, Tex.  
 Hermiston, Jessie Acott, Dorchester  
 Hill, Vivienne M. (LL.B.) Brookline  
 Huberman, Ralph Bernard, Everett  
 Igoc, Anne Loretta, Brookline  
 Kelley, Francis (LL.B., Suffolk Law), Bedford  
 Kelley, Gertrude Augusta, So. Wallingford, Vt.  
 King, John William, Dorchester  
 Kurts, Emilie, Boston  
 Linn, Mina O., Cambridge  
 Lostman, Rose (LL.B., Portia Law), Dorchester  
 Lueso, Angel Benigno, Boston  
 McMillan, Elizabeth, Boston  
 McCloud, Gertrude Gooding, Stoneham  
 McHugh, Mary Esther, Woburn  
 McSweeney, Nora Catherine, W. Medford  
 Moeckel, Emma Marie, Lawrence  
 Moran, Anna E., Readville  
 Morris, Catherine L. W. Lynn  
 Murray, Anna Marie, Cambridge  
 Nuttall, Frances Theresa, Hyde Park  
 Oaks, Mary A., Weymouth, N. S.  
 Ocino, Alice, So. Boston  
 Ocino, Dorothy, So. Boston  
 Quamo, L. L., Boston  
 Rice, Kate, Roxbury  
 Roberts, Urbain, Pawtucket, R. I.  
 Roberts, Olive, Melrose  
 Sherman, Marion Isora, Roxbury  
 Siegel, Doris, Jamaica Plain  
 Smith, Robert Farquharson, Des Moines, Iowa.  
 Stebbins, Harriette Lueila, Boston  
 Strong, Mabel Augusta (M.S., Simmons Coll.), Augusta, Me.

Sullivan, Gertrude J., Boston  
 Sullivan, John J., Cambridge  
 Sullivan, Theresa, Dorchester  
 Thayer, Nellie Gertrude Ellen, Milton  
 Storr, Ethel G., Medford Hillside  
 Verrier, Marie, Boston  
 Walsh, Michael, Holyoke  
 Webster, Birdene Frances, E. Boothbay, Me.  
 Wilson, Glendoline, W. Medford  
 Woodberry, Emma, Boston  
 Wolsky, Bella, Dorchester  
 Woodward, Llewella E., Melrose Highlands

### STUDENTS 1922-1923\*

### POST GRADUATE AND FOURTH YEAR STUDENTS\*

André, Imogene, Jeanison, Mich.  
 Blanchard, Helen, Brookline  
 Chatterton, Irving, Scituate, R. I.  
 Chester, Mary Margaret, Charleroi, Pa.  
 Dean, Lois Mildred, E. Cleveland, Ohio.  
 Fair, Elizabeth Waterson, Indianapolis, Ind.  
 Hays, Mary Frances, Newport, Ark.  
 Huntington, Judith Plummer, Newburyport  
 Nunnally, Rhoda L. (A.B., Southern Coll.), Moneor, Ga.  
 Peterson, Olive Grace, Devon, Conn.  
 Plagge, Domie Edward, Grand Rapids, Mich.

\*Advanced work taken in residence and in summer terms.

## SCHOOL OF EXPRESSION

## Third Year Class

Adams, Bessie Marie, Kalamazoo, Mich.  
 Andrew, Florence, Boise, Idaho.  
 Ehresman, Margaret, Kearney, Neb.  
 Fulton, Isabel C., Waverley  
 Hager, Elsie Marguerite, Cohasset  
 Karabnick, Jennie, Boston  
 Lawson, Evangeline Baldwin (A.B., Bates Coll.),  
 Southbridge  
 McCreary, Almyra, Evergreen, Ala.  
 McDonough, Mary Catherine, Dorchester  
 Prunk, Helen Louise, Boston  
 Pallett, Mary Alberta, Ishington, Ont.  
 Scanlon, Father Robert, O. S. D., M. A.  
 Stevens, Ruth, Exeter, N. H.  
 Stahr, Elizabeth (Mrs. Fulwar Halsell), Elkhart,  
 Ind.  
 Teague, Mary Bertha, Deport, Tex.  
 Williamson, Catherine Mabel, Huntington, W. Va.

## Third Year Special

Conradi, Lillian Elizabeth (A.B., Florida State  
 Coll.), Tallahassee, Fla.  
 Fisher, June, Decatur, Ill.  
 Glenn, Elizabeth Lumpkin, Asheville, N. C.  
 Hinckley, Gladys deS., Welland, Ont.  
 Keifer, Katherine, Marshall, Ill.  
 McQuigg, Pauline, Cleveland, Ohio.  
 Moore, Kemper Martin, Boerne, Tex.  
 Pecaut, Mildred Lucille (A.B., Morningside Coll.),  
 Sioux City, Iowa.  
 Potter, Claudia (A.B., Mt. Holyoke Coll.), Holyoke  
 Schofield, Rebecca Young, Austin, Tex.

## Second Year Elective

Babington, Mary Love, Gastonia, N. C.  
 Chipley, Jessie Imogene, Washington, D. C.  
 Dardani, Rose Celeste, Fairfield, Conn.  
 Daughtry, Jennie Sue, Allentown, Ga.  
 Fisher, Donna Sara, Bartlett, Tenn.  
 Hammock, Constance (A.B., Univ. of Texas),  
 Monticello, Ark.  
 Hatch, Ruth Eleanor, Peabody  
 Hoffman, Estel A. May, St. Louis, Mo.  
 Hollingsworth, Mary Cole, Strang, Okla.  
 Ingram, Irene, Wetumpka, Ala.  
 Marlon, Evelyn Ward, Elizabethtown, Ky.  
 Miller, M. Ocio (B.S., Missouri Univ.), Kansas  
 City, Mo.  
 Niday, Eleanor Kathleen, Boise, Idaho.  
 Shoffner, Hazel Lee, Shelbyville, Tenn.  
 Shurtliff, Muriel, Regina, Sask.  
 Thompson, Maitland Lamberton, N. C.  
 Wallace, Lottie, Sheridan, Ind.  
 Williams, Margaret, Durant, Okla.  
 Shuford, Kathryn, Gastonia, N. C.

## Second Year Special

Baker, Edith S. (A.B., Wellesley), Hyannis  
 Bales, Elsie Ruth (A.B., Univ. of Kan.), Lawrence,  
 Kan.  
 Blacklock, Alan Leroy, Glen Burnie, Ont.  
 Carpenter, Hassie, Detroit, Tex.  
 Burnham, Edy the Harriet, Digby, N. S.  
 Cole, Mary G., Warner, N. H.  
 Cowan, Ruth Lillian, Mineola, Tex.

Carroll, Marion Downes, New Haven, Conn.  
 Duncan, Edna, Paris, Tex.  
 Flynt, Dewene, Mineola, Tex.  
 Graham, Elsie Hull, Jacksonville, Fla.  
 Higginbotham, Bernice, Sherman, Tex.  
 Hill, Helen Jacquelyn, Sisterdale, W. Va.  
 Hoffmeyer, Agnes Ruth, St. Louis, Mo.  
 King, Ila Marcelle, Brookline  
 Lambert, Joseph Hamilton, (A.B., Baylor Univ.),  
 Seminary Hill, Tex.  
 Lambert, Mrs. Joseph Hamilton, Seminary Hill,  
 Tex.  
 Logan, Oran (A.B., Texas Woman's Coll.), Okla-  
 homa City, Okla.  
 Lee, Katye Dunn, N. C.  
 McMichael, Margaret, Grand Cane, La.  
 Reid, Claire Eulalie, Forest City, N. C.  
 Reigle, Gladys (A.B., Texas Woman's Coll.), Ft.  
 Worth, Tex.  
 Sprague, Alice Jeannette, Duxbury  
 Smithers, Virginia, Chicago, Ill.  
 Smith, Bessie Jenkins (Ph.B., Univ. of Wis.), Mil-  
 waukee Wis.  
 Smith, Claudia Ross, Clover, S. C.  
 Sister M. Hildegarde, O.S.D., St. Catherine's,  
 Kentucky  
 Scott, Mildred Crawford, Elkins, W. Va.  
 Vienna, Nellie Tracy, Washington, D. C.  
 Whaley, Jesse E., Greenwich, R. I.  
 White, Mary Coenelius, Washington D. C.  
 Whitman, Mattie Key, Belmont

## Second Year

Fleckenstein, Marian, Springfield  
 Hurd, Volney, Boston  
 Johnson, Frederick, Quincy  
 Kirk, Inez Marie, Wakefield  
 Raatikainen, Vieno Madlyn, Thomaston, Me.  
 Rabbitt, John Joseph, Salem  
 Smith, Irene Olmstead, Newtonville  
 Thurston, Harold Hamilton, Mattapan

## First Year Elective

Cann, Lois Josephine, Mobile, Ala.  
 Fox, Vida L., Brooklyn, N. Y.  
 Heath, Helen June, Newton Centre  
 James, Agnes Hamilton (A.B., Univ. of Cincinnati),  
 Tiffin, Ohio.  
 Lyon, Wilma, Shreveport, La.  
 Morgan, Doris Dean, Duran, Okla.  
 Pierce, Walter C. (LL.B., Tuane Univ.), Waverley  
 Vance, Mercer Baily, Clinton, S. C.  
 West, Gladys Elizabeth, Leavenworth, Wash.

## First Year

Ristain, Lillian Vivian, Providence, R. I.  
 Campbell, Sabatious, Me.  
 Clayton, Frances Lindley, Canton  
 Engel, Sallye Charlotte, Baltimore, Md.  
 Fagan, Frances Isabel, Boston  
 Fowles, Lona Eulalie, Oakland, Me.  
 Frenzel, Dorothy Caroline, Indianapolis, Ind.  
 Gardner, Frances, Boston  
 Griffith, Lilian, Watertown  
 Markee, Alice, Nahant  
 Noble, Amy, Bend, Ore.  
 Rhea, Hester Ann, Arlington, Neb.

## POST GRADUATE STUDENTS

45

Leonard, Sister Mary, East Boston  
 Snuttery, Rosevere, Indianapolis, Ind.  
 Warren, Janet, West Roxbury  
 W. hams Bertha, Taunton

### SPECIAL AND SATURDAY STUDENTS 1922-1923

Arcilagon, Pedro, Porto Rico  
 Baker, Alice Hale, Malden  
 Barnard, Burton, West Medford  
 Blanchard, Shirley L., Brookline  
 Bunner, Gladys Leavens, Pickering, Ont.  
 Bonner, Frederick Donald, E. Boston  
 Cavanaugh, Mary E. F., Brighton  
 Cartwright, Ella, Roxbury  
 Cochran, Mabel A. (A.B., Mt. Holyoke Coll.),  
     Lawrence  
 Church, Grace, Boston  
 Craig, Jean A., Mars Hill, Me.  
 Dalton, Beatrice Marie, Brookline  
 Denison, Mrs. F. W., Newton Lower Falls  
 Drummond, Chester Arthur (S.T.B., Tufts),  
     Newton  
 Edgar, Albert C., Metuchen, N. J.  
 Flynn, Father, Providence, R. I.  
 Gerstein, Bernice Zelda, Roxbury  
 Gibson, Bertha, West Roxbury  
 Galvin, Kathryn V., Roellindale  
 Graves, Betty, Boston  
 Herrington, Alma, Malden  
 Hall, Gladys Mac, Methuen  
 Harrold, Martha, Leetonia, Ohio  
 Herron, Mary Bonner, Cambridge  
 Hillburn, Henry, Laurel, Miss.  
 Hill, Norma Dukett, Worcester  
 Hotchkiss, Mrs. William, Brookline  
 Hutchinson, Ena Mary, Hyde Park  
 Jarvis, Edna Gladys, Watertown  
 John, Martha Cecilia, Everett  
 Kenney, Andrina Steele, Arlington  
 Lawrence, Philip, Cambridge  
 Levy, Richard Bernard, Boston  
 Libby, Edward W., Melrose  
 Lindsey, Agnes S., Allston  
 Loughlin, Ida Mary, Boston  
 McCall, Edward Hobart, Leonard Bridge, Conn.  
 McCaffrey, Margaret A., Cambridge  
 McElerny, Gund Forrest, Roxbury  
 McCarthy, Gertrude, Dorchester  
 Merling, Gladys, Allston  
 McCarthy, Virginia Custer, Newton  
 Mskell, Veronica, Portsmouth, N. H.  
 Moore, Christine Emerson, Thomaston, Me.  
 Marche, Agnes, Boston  
 Marche, Guy, Jr., Boston  
 Nixon, Lena Letitia, Portland, Me.  
 Norton, John J., Boston  
 Ogden, Letitia Electa, Dedham  
 Page, Florence Carol, Lexington  
 Perkins, Virginia Thorne, Tacoma, Wash.  
 Pillsbury, Eleanor, Watertown  
 Power, Helen Parker, Dorchester  
 Proulx, Elsie Lynn  
 Prudden, Elinor, Duxbury  
 Ray, Charles P., Boston  
 Rideout, Gertrude Helen (A.B., Radcliffe), Concord Junction

Rymer, Gladys (A.B., Mt. Union Coll.), Columbiania, Ohio  
 Russell, Mary M., Dorchester  
 Sales, Martin N., Bolbok, Batangas, Philippine Is.  
 Secoy, Mary Alice (A.B., Radcliffe), Hartford, Conn.  
 Sister Mary Elizabeth, Manchester, N. H.  
 Smith, Catherine A., Hyde Park  
 Smith, Harry W., Dorchester  
 Smith, Walter McCabe, Somerville  
 Sprague, Ruth Evelyn, Somerville  
 Studley, Eleanor, Wellesley Hills  
 Stanetsky, Sylvia, Roxbury  
 Thompson, Theresa, Boston  
 Tighe, Henrietta Gilman, Dorchester  
 Twomey, Juliana A., Boston  
 Vaughan, Elsie Wiley (B.S., Boston Univ.),  
     Brookline  
 Waite, Gail, Windsor, Vt.  
 Weeks, Marjorie Nelson (A.B., Radcliffe), Waltham  
 Wentworth, June Morill, Everett  
 West, Helen Agnes, Methuen  
 Wheaton, Edith Gertrude, Malden  
 White, Geraldine, Boston

### SUMMER TERM STUDENTS

1922

Allen, Amy Virginia, Austin, Tex.  
 Ammerman, Helen, Cleveland, Ohio  
 Anderson, Grace Caldwell, Stateville, N. C.  
 Armstrong, Florence Van Heekin, Bywood, Pa.  
 Arrington, Jettie, Rule, Tex.  
 Arrowood, Mrs. Charles Flynn, Clarksville, Tenn.  
 Bale, Ruth Gibson, Rome, Ga.  
 Bell, Bernice, Austin, Tex.  
 Bennett, Lucile, Waxahachie, Tex.  
 Blackwell, Vera, Ranger, Tex.  
 Bledsoe, Edna Thompson (Ph.B., Grayson Coll.),  
     Hillsboro, Tex.  
 Bonner, Mabel Jacqueline, Corsicana, Tex.  
 Booth, Dola, Rosebud, Tex.  
 Boutain, Elizabeth, China Grove, N. C.  
 Bray, Wausel, Cedar Hill, Tex.  
 Briggs, Lee, Asheville, N. C.  
 Brown, Bea May, Brownwood, Tex.  
 Brown, Frank Emerson (M.A., Knox Coll.),  
     Hanover, N. H.  
 Brown, Mattie Lorraine, Austin, Tex.  
 Brown, Polinsky, Asheville, N. C.  
 Brown, Mrs. R. L., Pleahatchie, Miss.  
 Brunnquell, Ruth, Milwaukee, Wis.  
 Bunn, Russell Gilson (A.B., Hiram Coll.), Akron,  
     Ohio.  
 Burchel, Cathrine, Seymour, Tex.  
 Burrows, Alice Faye (A.B., Southern Coll.),  
     Coconut Grove, Fla.  
 Burt, F. Allen (B.A., Amherst Coll.), Brookline  
 Burton, Lillian Carolyn, Nashville, Tenn.  
 Bynum, Fay Winona, Oneonta, Ala.  
 Callens, Mrs. Roy A., Waxahachie, Tex.  
 Campbell, Odie, Paducah, Tex.  
 Carpenter, Zelda Louvenia (A.B., Lenoir Coll.),  
     Lincolnton, N. C.  
 Caswell, Margaret, Nuland, Tex.  
 Chapman, Mary Inez, Waxahachie, Tex.  
 Chapman, Una, Waxahachie, Tex.  
 Cheek, Lillian, Ft. Smith, Ark.  
 Clark, Lucie, Russellville, Ark.

## SCHOOL OF EXPRESSION

Cole, Alta Mae, Denton, Tex.  
 Compere, Dorothy, Abilene, Tex.  
 Cox, Eunice, Comanche, Okla.  
 Crabtree, Ora, Nashville, Tenn.  
 Cravens, Lula Mae, Lunnock, Tex.  
 Crews, Frances Helen, Waxahachie, Tex.  
 Cronk, Pearl, Waxahachie, Tex.  
 Culbertson, Vera (A.B., Trinity Univ.), Hamlin,  
     Tex.  
 Cunningham, Velma, Jacksonville, Tex.  
 Curly, Letta Vivian, Cresson, Pa.  
 Dancy, George, Waxahachie, Tex.  
 Davis, Ruby Belle, Ft. Worth, Tex.  
 Deckard, Walter William (A.M., Brown Univ.),  
     Boston  
 DeVaughan, Willie, Waxahachie, Tex.  
 Dickerson, Mary Ellen, Wartrace, Tenn.  
 Dilts, Nona, Valley Mills, Tex.  
 Dobrinski, Jeanette, Milwaukee, Wis.  
 Dodds, Carolyn Temperance, Hazelhurst, Miss.  
 Driscoll, William E., Cambridge  
 Dunlap, Irene, Meridian, Tex.  
 Duncan, Maude, Meridian, Tex.  
 Edmonds, Ruby Verna, Ft. Worth, Tex.  
 Elliott, Sarah Pelham, Austin, Tex.  
 Erickson, Mabel Matilda, Anchorage, Minn.  
 Erwin, Edna, Waxahachie, Tex.  
 Erwin, Mary Katherine, Graham, Tex.  
 Farrar, Frankie Jane, Waxahachie, Tex.  
 Fuller, Linnie Maud, Jayton, Tex.  
 Fuller, Mrs. Logan R. (A.B., Univ. of Mo.),  
     Greensboro, Ala.  
 Furr, Jewel, Breckenridge, Tex.  
 Gaar J. Russell (A.B., Westminster Coll.), Hagerstown, Md.  
 Gatewood, Vivian A. (Hillsboro, Miss.)  
 Gwin, Gladys, Oxford, Ala.  
 Golden, Agnes Genevieve, Roxbury  
 Gounah, Flora Boyd, Waxahachie, Tex.  
 Gray, Eugenia, Bessemer, Ala.  
 Grove Apple Jean, Gorman, Tex.  
 Guillet, Vada Clois, Atkins, Ark.  
 Hocker, Edw. na Belle, Lampanas, Tex.  
 Hagar, Dorothy, Cohasset  
 Hagar, Kathryn Elizabeth, Cohasset  
 Hall, Maurine, Clarksville, Tex.  
 Hanner, Evdora, Weldon, Tex.  
 Hants, Musa Percy, Louisburg, N. C.  
 Harrison, Virginia, Lynchburg, Va.  
 Hawkins, Ethie Tate, Ft. Worth, Tex.  
 Haynes, Mary Apeey, Asheville, N. C.  
 Hearn, Crysta, Roscoe, Tex.  
 Heatley, Bily Verna, Oklahoma City, Okla.  
 Heyn Katherine, Marshall, Tex.  
 Hilburn, Henry, Laurel, Miss.  
 Hirt, Latta Manola, Lovington, Ill.  
 Hodges, Louise, Greenwood, S. C.  
 Hopkins, Charlie Fay, Roscoe, Tex.  
 Horner, John Kane (A.B., Univ. of Okla.), Norman,  
     Okla.  
 Howorth, Margaret Jane, Waxahachie, Tex.  
 Huddleston, Inez, Comanche, Tex.  
 Jackson, Estelle, Waxahachie, Tex.  
 Jeffrey, Rilla, Lockhart, Tex.  
 Johnson, Mrs. G. E. Q., Chicago, Ill.  
 Kembe, Dorothy Ruth, Waxahachie, Tex.  
 Kemble, Faye, Waxahachie, Tex.  
 King, Ethel Mae, Greenville, S. C.  
 Knight, Luvile, Beccville, Tex.  
 Koonee, Lora, Rosebud, Tex.

Kuhn, Effie Georgine (B.A., Wellesley), Waltham  
 Kuykendall, Allieen, Waxahachie, Tex.  
 Lattimore, Jessie C., Paris, Tex.  
 Leonardi, Ida M., Los Angeles, Cal.  
 Lichtenfels, Joseph, Asheville, N. C.  
 Lindsay, Marjory Ewing, St. Andrews, Scotland  
 Lovelady, Clara Barton, Evant, Tex.  
 Lupet, Mary Edna, Jacksonville, Tex.  
 MacKenzie, Margaret Emily, Asheville, N. C.  
 Maddox, Nelle, Birmingham, Ala.  
 Majors, Lilla, Burk Burnett, Tex.  
 Mansfield, Charlotta H., Burk Burnett, Tex.  
 Martin, Lois, Wichita Falls, Tex.  
 Matthews, Lola, Dawson, Tex.  
 Maxwell, Annie Byrd, Memphis, Tenn.  
 May, Bettie Lee (A.B., Baylor Coll.), Easonville,  
     Ala.  
 McCarter, Claudia Ruth, Waxahachie, Tex.  
 McCarthy, William Brown, Dalton, Ga.  
 McDonald, Willie Ray (B.A., Simmons Coll.),  
     Rising Star, Tex.  
 McKenna, Rebecca, Weston  
 Mears, Virginia Elizabeth, Asheville, N. C.  
 Mitchell, Standlee, Waxahachie, Tex.  
 Mitchell, Yetta Graham, Waxahachie, Tex.  
 Monser, Mary Laura, Decatur, Ill.  
 Morgan, Villet (A.B.), So. Lancaster  
 Morris, Meli Gerald (A.B., St. Ambrose Coll.),  
     Davenport, Iowa.  
 Morris, Oneita Olive, Waxahachie, Tex.  
 Morrison, Madie, Avilene, Tex.  
 Naylor, Alice Rosina, Schenectady, N. Y.  
 Newburn, Ruth, Jacksonville, Tex.  
 Newcombe, Esther Elizabeth, Canning, N. S.  
 Nixon, Lena Leotia, Portland, Me.  
 Nowak, Hattie, Milwaukee, Wis.  
 O'Hea, Rev. Robert, St. Bonaventure, N. Y.  
 Olsen, Selette Julia, Austin, Tex.  
 O'Meara, Nancy Gibson, Norwood, Ohio.  
 Osgood, Richard Elmer, Medford  
 Owen, Margaret, Waxahachie, Tex.  
 Page, Florence Carol, Lexington  
 Parker, Maybell, Roby, Tex.  
 Parmer, Nell, Hereford, Tex.  
 Payne, Myrtle Estelle, Kenedy, Tex.  
 Pierce, Eva Elvira, Akron, Ohio.  
 Poarch, Elizabeth M. (B.A., Lipscomb Coll.),  
     Cornersville, Tenn.  
 Porter, Lloyd, Seymour, Tex.  
 Powell, Laura, Gatesville, Tex.  
 Prell, Mae Currie, Milwaukee, Wis.  
 Pye, Mattie Maude, Thomaston, Ga.  
 Pullen, Margie, Fairfield, Ala.  
 Ray, Gladys (B.A.), Whitewright, Tex.  
 Reece, Isabelle, Asheville, N. C.  
 Reece, William R., Portland, Ore.  
 Riebel, Francis Augustus, Columbus, Ohio.  
 Robinson, Laura Cranston, Orlando, Fla.  
 Rooney, Nan B., Jacksonville, Fla.  
 Ross, Hilary Elizabeth (B.A.), Milwaukee, Wis.  
 Rouett, Eva, Austin, Tex.  
 Ruble, Florence, Decatur, Ill.  
 Russell, Kazelette, Austin, Tex.  
 Sanders, Irma Gene, Atkins, Ark.  
 Saunders, Jewell, Frankston, Tex.  
 Schaaf, Edna Gay, Cardington, Ohio.  
 Schwebke, Dorothy, Milwaukee, Wis.  
 Schulze, Hazel Beatrice, Monroe, Mich.  
 Shinn, Mary Alice, Russellville, Ark.  
 Simmons, Mary Eugenia, Waxahachie, Tex.

## POST-GRADUATE STUDENTS

47

Sister Alphonsa, Springfield, Ill.  
 Sister M. Isabel, Springfield, Ill.  
 Slagle, Genevieve, Asheville, N. C.  
 Smith, Eloise, Denver, Colo.  
 Smith, Jessie E., Frost, Tex.  
 Stahl, E. Wayne (B.A., Simpson Coll., B.D., Garrett), S. Bend, Ind.  
 Stenzel, Margaret Louise, Milwaukee, Wis.  
 Stephens, Mrs. Earle (A.B., Jacksonville Coll.), Jacksonville, Tex.  
 Stroud, Mildred, Oakwood, Tex.  
 Sweet, Eva (A.B., Tex. Woman's Coll.), Ft. Worth, Tex.  
 Taylor, Nellie Helena, Asheville, N. C.  
 Terry, Mary, Ft. Worth, Tex.  
 Tillery, Inez, Mars Hill, N. C.  
 Timberlake, Elsie (A.M., Columbia Univ.), Clinton, Miss.  
 Usrey, Mabel E., Nacogdoches, Tex.  
 Van Buren, Charlotte Mary, Sturgis, Mich.  
 Watkins, Ruth, College Station, Tex.  
 Watson, Bertie, Barry, Tex.  
 Wells, Eddie Allyne, Wellington, Tex.  
 Whitaker, Leafy, Waxahachie, Tex.  
 White, Nora Cobb, Murphy, N. C.  
 Whitefield, Addie Lea, Waxahachie, Tex.  
 Wiles, Bernice C., Akron, Ohio.  
 Williams, Patsy Jane, Leesburg, Fla.  
 Wright, Margaret Louise, McGregor, Tex.  
 Yerby, Eudora, Tuscaloosa, Ala.  
 Young, Empress Arrington, Abilene, Tex.

### EVENING SESSION

1922-1923

Adams, Margaret, Waltham  
 Allaby, Charles F., Cambridge  
 Belyea, Estelle Elizabeth, Boston  
 Berman, Sara F., Dorchester  
 Buxer, Genevieve M., Boston  
 Chi, C. Y., Cambridge

Coghlin, Julia S. (M.D., D.D.S., Washington Univ.)  
 Boston  
 Cohen, Jeannette, Boston  
 Colonna, Joseph Pinsuti, Wakefield  
 Doherty, Beasie L., Boston  
 Doyle, Bessie, Brookline  
 Danaher, Dorothy F., Dorchester  
 Furvell, B. Martha, Boston  
 Gotski, Eva, Winter Hill  
 Henderson, G. S., Boston  
 Hird, Nancy, Andover  
 Irving, Catherine M. E., Cambridge  
 Kunde, Elizabeth M., Boston  
 Lally, Mary E., Dorchester  
 Lion, Minn O., Cambridge  
 Lynch, Florence, Brockton  
 MacMillan, Elizabeth, Boston  
 Maguire, Jessie, Brookline  
 Marino, Anthony, Boston  
 Miller, Marion, Dorchester  
 Mooney, Grace W., Cambridge  
 Morris, Catherine Lee, Lynn  
 Musells, Mrs. G. A., Reading  
 Peterson, Arthur G. W., Newton  
 Porter, Grace E., Boston  
 Quirk, Marion Agnes, Newton  
 Rappaport, Escher, Dorchester  
 Rice, Kathrine, Boston  
 Richardson, Emma F., Lynn  
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